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# EDITORIAL REFLECTIONS

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## THE BOLSHEVIKI

**S**HOULD any man accuse you of being a Bolshevik proceed immediately to his execution; the provocation would be sufficient. A Bolshevik is one who would let the principle of human liberty run wild. Not knowing what he himself may want as a constructive programme for to-morrow, he refuses to let any other man construct, with the net result that a Kaiser steps in and destroys everything. A Bolshevik is a destroyer; destroyer of human liberty, human progress, human morale.

Tschaikowsky was thinking of the Bolsheviks when he wrote his Pathétique Finale; what else could be so demoralizingly hopeless? Kerensky had a plan. He said, Let us all hang together. The Kaiser and the Bolshevik had a plan. They said, Let the Kaiser hang us separately. There's a moral in this. It's hard to find, but I'm sure there's a moral in it somewhere. Certainly there ought to be.

We plan a fine season of activities. Somebody objects, the weather turns bad, coal is short, and the German isn't exterminated yet; and we give up. It's a fine thing to hold to an ideal. It is almost, equally fine to have an idea. Most church work is just one Sunday after another with some flowers thrown in at Easter and a box of candy, if you're lucky, at Christmas. The King of Love Abides with Me Now that the day is over and all the Sands of time that are sinking seem only to sink our plans the deeper into an uneventful past.

A Sunday Programme seems to be a Prelude, any old thing, an Anthem, or Two Anthems (Two Anthems always make more noise than one). Some hymns selected by the minister, played by the organist, sung by the choir, and

stared at by the congregation, with a Postlude, an Organ Postlude, to drown the clatter when their tongues are loosed. And the sermon fits nothing and nothing fits the sermon.

I used to sing Now the Day is Over in the morning and O Lord how manifold in the middle of February, and why not? Nobody ever said anything. I was a Bolshevik; didn't know what a Service meant; didn't care. My choir was impatient till my minister got through and my minister was impatient till my choir got through and the only thing nobody seemed to mind was the Postlude; I could play any old thing then, and I sometimes did. (I was really never so bad as that, but the Bolsheviks have made me a pessimist.)

And then Kerensky. One lacking quality, and the world is consigned to a continuance of flame and ruin for several more years. Kerensky saw, but refused to conquer. The abolition of the death penalty was a humane thing in itself, but you cannot abolish the death penalty in the middle of a Russian Revolution. You cannot argue this war to death or talk it lifeless; you've got to kill. (No, not your music committee, no matter how they deserve it; kill the forces of disintegration.)

It's no use. Bolsheviks spell ruin, chaos, chagrin. We are pessimistic. Not pessimistic for the human race but only pessimistic for the glorious future on which Russia was just entering when the forces of disintegration tapped on the back door, and the Kaiser tied poor Russia with a millstone about her neck. He didn't even do it gently.

## K A I S E R I S M

**W**E CAN sympathize with Russia. We've been there ourselves. Between the Rector and the Music Committee there is little work left for the demoralizing Trozskys of our con-

gregations to do. The Music Committee wants this and the minister wants that and the poor congregation takes what is left with a grunt that we can interpret either one way or another.

Now in the finely tempered business world they train a man to do certain things and then hold him responsible. In the world in which we move they train a man to do certain things (in places called Theological Cemeteries) and then hold him responsible for everything else while they proceed to sit in judgment on the thing he is trained for and he proceeds to sit in judgment on the things the organist is trained for. The congregation sits on the minister and he sits on the organist. The poor choir boy gets his from the organist.

The minister selects words to hymns and the congregation sings tunes to words; words don't bother them much. The organist is between a Trotzky and a Wilhelm. We are too conscientious. Or maybe we aren't anything at all. On the one hand we put up too ideal programmes; on the other an antiprogrammatic jumble. And then there's the Kaiser. Kaisers will happen in the best regulated civilizations but they should not swerve a Kerensky out of his straight course.

Now these Kaisers that will persist in intruding themselves into otherwise delightful progress of civilization can best be overcome by ignoring them completely. Let them talk themselves to death, vote themselves to death, tickle themselves to death, or die in any other natural manner, but let them not perturb or disturb our calendars of constructive programme making; let us not be turned by every eddy of the April winds that blow, but let us rather lay our course in sincerity and hold to it. But be considerate of the enemy.

Right will not always win and the man who says that the right must win

by its own merits is—well, he oughtn't to say it. Right often lies buried for centuries; some rights will never be resurrected.

But it's a great battle, this battle for the right. All the Kaisers in creation make it but the more glorious. And there's Guynemer. Guynemer! Honor is a fickle thing. We honor Guynemer because he killed fifty-four of the enemy, but the Kaiser killed millions (of what might have become sane, peaceful citizens, but who did become under his tutelage worse than savages and the enemy of mankind) and yet we cannot honor him for the good he thus did in being sponsor for their deaths. And though we have been a long time in arriving at our station, here it is: That a Kaiser is at best only a traitor to any cause because he refuses to let any other man think for himself, refuses to acknowledge any truth which he has not patented, and glories in the temporal power his destructive hand can wield. Fear not such a one. He may take your life—your official life, alias, your job—but your soul is in your own hands; keep it there.

## AMERICANISM

**I** AM beginning to be hopeful again. There is the genuine America. Americanism! We first displayed it when we dumped tea into an inoffensive ocean. Spain compelled us to repeat, and we buried the Maine with honors a few years ago. In the present graceless age Canada was the first section of America to rise in true Americanism. Canada is still playing the big Americanism game. Canada has a guild of organists all its own, but Canada is still a loyal part of the American Guild of Organists. Sectionalism? No; Americanism.

True Americanism may go wrong to-

day, but it has the manly courage to revoke its Canal tolls to-morrow. Americanism may not co-operate to-day; it may suffer an insulting hand for a season, but it is co-operating to-morrow. When Americanism entered the war it entered to co-operate. It was not the proud way to fight with borrowed guns but it was the cry of France, and it is the co-operative way. Heatless Mondays are not comfortable days, but they are co-operative days. It's a great heritage to be an American. But we cannot be proud. There are the great American railroads—some of them—and there is the I. W. W. and Stone and La Follette. No; we cannot be proud.

These are magnificent days, but what is the moral for us? How often do we, as organists and live humans, get beyond our limited sphere of ministers, music committees, preludes and postludes to the great world and its gigantic, almost terrifying, problems? How little a Sunday morning Prelude seems in the light of the calamity of an enslaved Russia. How insignificant the selection of an anthem when a whole universe is aflame and when the civilization that required ages to build has broken its back in a stumble over one lone flaw in its makeup. A universe aflame through lack of co-operation. Myriads of homes destroyed through lack of co-operation. Millions of windows darkened, and not even a funeral cortege on which to spend a last token of affection in remembrance of a life that made the supreme sacrifice of co-operation. These are not little times when men need to fear for picayune details in a great world-building programme. Civilization crumbled as it stumbled over its lack of co-operation, but even behind that there lurked the sinister motive of one man, backed and tolerated by a group of nonentities all in humiliating fear of his displeasure, to subdue the entire universe for a footstool; and the little insignificant incident of the murder of an unknown and un-

missed prince in a hamlet where free men chose to dwell, furnished the ignition.

Can we see the moral, organ world? Can we see it when municipalities, the civic body of humanity; schools, the cradle of man's mind; theatres, the birthplace of happiness, that great lubricant of a universe; and churches, the mother-ship to men's souls are all alike crying to the organ world for bigger organs and better organists; when a Heinroth ministers to a thousand a day, when a Courboin touches the fancy of men, and a Farnam speaks in terms far more intimate than words, and infinitely more appealing; can we not see it then? When a Bolshevik wrecks a wonderful vision of an awakening nation, when a Kaiser shatters an age-built civilization, and when Americanism at last turns aside to join hands in the grim battle of life, can't we see that there is coming a new day? And what will our harvest be in that new day? Will they be days of the windless organ, voiceless choir, and payless organist?

Co-operation is the thing. Self-examination is the leveler for almost every rut we fall into. Has the democracy of the German nation examined itself? Did the democracy of Russia examine itself? Do we ever examine ourselves, our equipment, our opportunities, our responsibilities?

But the organ world is co-operating. It is examining itself, its equipment, its opportunities, and, best of all, its responsibilities. Look not at these young pages, but turn to the voices in *The Diapason* and hear an organ world crying aloud for better things. In *The Diapason* the American Organ World has seen itself reflected, and has examined the image. Rosey glasses of course, but they must be worn for a season.

Never did a profession of men face a more inviting future or a more exacting task. Co-operation! We are optimistic again.



# HARMONY AND COUNTERPOINT

G E O R G E C . G O W

**A**S GASOLINE to the agile flivver; as worms to the fledgling robin; as words to the hopeful book-agent, so is harmony and so is counterpoint to the honorable manipulator of keys and stops. This we all know: it is ancient matter. But the flivver dieth, the robin droppeth to the wary cat, and hope and the book-agent suddenly forsake the patient door mat, while still the weary worshipper winceth as harmony is marched week by week to its slaughter, and noise, big and little, strides along with its decency unswathed in melodic contours, its glory drowned in the muddy and indiscriminate flood.

It is for this reason, and this alone, that the A. G. O. must cry aloud in the wilderness, and gather the elect together to hear once more the same old story, and nod the head wisely, and say, "Amen" and "Good stuff!" For, perchance, some of the young may be impressed, turn from the error of their ways, pass the guild examinations, and be saved.

And herein lieth a marvelous thing, for many and various are the harmonic ideas of the members of the guild, and as for counterpoint, what is good to one is to another ill; nevertheless we declare, "Great is harmony, great is counterpoint and greatly to be praised. None may live without them. No jot or tittle should pass from this law till all be fulfilled." And in so exclaiming we do right, since our faith is based on sure reason, the argument of which might be stated after the manner of a catechism, somewhat as follows:

## WHAT IS A MUSICIAN

*Answer*—One who understands and speaks the language of music.

Q. Is not a performer of music a musician?

A. Not necessarily. For though an actor must understand the language in which he acts, many a performer of music is little more than a parrot.

Q. To be a musician must one be a composer?

A. No. Any intelligent man is able to speak and to write his thoughts; but it means vastly more than that to have the insight of the orator, the poet, the author. A musician may fail of the distinction of the composer's fancy, yet command the power of clear and grammatical musical expression.

Q. Must an organist be a musician?

A. Yes; *for he has to talk music* under many varying conditions.

*Final Question*—What then is it to "talk music"? What must an organist do to be saved?

A. Your committee have asked me to give my personal answer to this question—my answer to the faith that is in us all.

Now, it is no compliment to ask a man an old and rather tiresome question unless the compliment be the implied one that somebody, and perhaps he, can frame the new answer which shall set our jaded nerves a-thrill, and open to us a new channel for action. If I am not quite naive enough to appropriate that compliment in its entirety, I am still fresh enough to acknowledge that the answer to this hackneyed problem has taken on new interest to me of late in view of the remarkable bubblings of the musical pot in this twentieth century; and I am not averse to "doing my bit" in the discussion of it, even if at the outset it becomes necessary to restate solemnly undisputed things.

## PREREQUISITES

FOR INSTANCE, no one will deny that rhythm, melody, harmony, and color are the four phases of the musical kaleidoscope, and that to omit harmony, the art of handling chords and keys, and counterpoint, the art of interlocking melodies, would at once reduce the material of music to rhythm and timbre, that is, leave us the purely sensuous delight in sound—namely, tone and its intermittent recurrence. It would mean a return to the simple status of the child, of the primitive folk. It would withdraw the constructive, the intellectual aspect of the art, save for the neces-

sarily restricted flights of the single melodic line. It would relegate music once more to its infancy.

(By way of illustration this is just what some of the newer musical manifestations, say of Ornstein, have done. After the novelty of this sophisticated new way of harking back to mere rhythm and color has palled we shall recognize the real and serious limitations it imposes and will return with relief to the music of line and constructive progress.)

One must acknowledge, also, that harmony and counterpoint are Siamese twins. They cannot live apart from each other. Effective harmony tends to the condition of counterpoint. Good counterpoint bows to the laws of harmony. They are reverse sides of the same shield. If we insist that the musician, to be adequately equipped, must understand thoroughly the laws of harmony, that means he must recognize the demands of counterpoint. If we declare that he shall know the canons of fluent and effective counterpoint, we compel him to uncover the secrets of harmonic progression. This is the rock upon which the guild can build, secure against wind and flood.

But merely to stop here is to attack a man of straw—to say undisputed things in a solemn way and glare fiercely at one's friends. The real battle gage, the glove of controversy, is cast into the arena when one begins to define what is to be the teaching of the harmony, of the counterpoint, under which our young friends must be yoked. Throw down the bone of contention, and every dog with a fighting strain will leave the circle of spectators with joyful yelps, and get at the real business of life.

P R O C E D U R E

METHOD, method, method! How many sins are committed in thy name! If there is to be a battle, at least let there be good solid bone, and rich, juicy marrow. For example, I can be wholly good-natured toward the teacher who says, "I believe in teaching counterpoint first and harmony later," or who says, "I believe in teaching harmony

first and counterpoint later," or who says, "I believe harmony and counterpoint should be taught step by step together," or, finally, who says, "Music should be so taught from the beginning that the essentials of both harmony and counterpoint are well assimilated before it becomes necessary to make that systematic survey of the separate elements which rounds out the knowledge into its classification of harmony, counterpoint, form, etc." All these viewpoints are of minor consideration so long as the outcome is reached in a musicianship that has covered all the material. My own instinct is always to reply to such statements, "Probably for you that is the best way. You can bring your pupils to the common goal quicker this way than you could by another method. But just what harmonic material do you use? What is your handling of counterpoint? How do you teach form?" These are the real questions. Here is the chance for the discussions that glow to white heat. Here is the arena of battle.

For centuries musicians wasted time in mastering their music through the intricacies of the Hexachord and Guidonian hand, invented to save time and thought, spent previously over clumsy complications yet more perplexing, but finally abandoned long after it was outgrown. For centuries the music itself was hampered in the swaddling clothes of the Church modes, and processes that had ceased to employ these formulas were learnedly explained in the ancient way. For centuries the mechanical device of a musical short-hand, called figured bass, has turned the student's mind out of the vital paths of perception of the chord's significance into an artificial calculation of apparent construction of chords. For centuries futile theories of "roots" and scales have lent their firefly gleams and marsh lights to the bogs of harmonic thought and have lured the student from the path. Always the actual progress of the musical art tends toward greater complexity, and always this complexity as it becomes apparent and hampering must be rudely shaken off. In this day the chief question for the theorist should be "What can be got

along without? What is now outworn?" Schoenberg says it is the whole system of harmony. To be sure he cannot offer a new one, but apparently advocates teaching the old one and in practice abandoning it in favor of excursions into no man's land through which one may perchance win out to the new system that is to be conquered.

#### T O N A L I T Y

I THINK WE CAN at least agree with him that one must teach the present musical system based upon the idea of tonality. Tonality has become the touchstone of musical currency, the clearing house of melodic and harmonic values. If there be ways of manipulating chords and melodies apart from all key relationships, it is at least true that much, if not all, of the charm of such handling lies in the assumption of freedom from the shackles of well-known orderliness. How lovely to stroll through the trackless prairie, if one knows that he may return at will to the main travelled road which means home, security—a journey's end! But when the freedom has proved mere aimlessness, and results in helpless wandering, then joy turns to terror, and beauty to ugliness. The musical traveller must at least know where he is. If he is sure of the direct path and can recover it at will, then let him slip out into the wild and refresh his spirit as much as is needful. And this is true in a double sense, first for the composer, the musician, and second for the listener. One must be able to "put it across." The teacher of composition, therefore, has the corresponding double task of showing the pupil not only the safe path in which he may travel, but also the limitations to the musical digestion of the audience, the point at which pleasure in that which is fresh, unusual, gives way to bewilderment.

In my estimation a rigid handling of the subjects of both harmony and counterpoint from the standpoint of tonality is the solution of the difficulty both for the student and for the hearer. This means that the progress of the student both in harmony and in counterpoint

must be from the tonally simple to the tonally abstruse.

#### T H E S T A R T I N G P O I N T

ONE FINDS in fact the starting point for the musical experience to be in the simple rhythm of two or three pulses to the group, in the simple consonant chord, major or minor, in the simple diatonic melody, in the direct smallest form. If a pupil is able to handle vitally the simplest thing there is some possibility that later he may make excursions with safety and gather again the threads of a unified discourse when the need of it arises. Otto B. Boise, discussing with me his teaching at the Peabody Institute, once said, "I can teach composition in the larger forms, orchestration, advanced counterpoint and fugue; but it seems impossible to get pupils to handle simple things in a direct, forceful way."

Now there are a number of excellent reasons why the composition teacher faces this difficulty, but chief among them is the habit of teaching harmony and counterpoint as if they were not the actual stuff for the expression of musical ideas. One may well take guidance from the study of English. The teacher of English composition no longer wastes time in using the pupil's vocabulary upon isolated and meaningless sentences. He seeks at every moment to galvanize the dead vocabulary to the expression of real ideas. Repeated chords, or chord successions, are but as sound without substance until they be utilized to the expression of an idea. Also a melodic line in itself or joined to another in synchronous handling is foolish unless it says something. The first harmony task should be to express in real music some idea that can arrive with a minimum vocabulary. The first task in counterpoint should be of a like nature. In either case this is possible. Wagner could write an overture eleven minutes in length on one chord. Tallis could write a polyphonic piece of forty real parts on essentially one chord basis. It is not necessary that a melody be stupid to serve as a cantus. There is reason for a melody to move slowly in tones of

equal length at certain times. There is reason for all the effects that are represented in the contrapuntal orders. There is reason for writing melodic lines from one to many real parts. My point is that it is up to the teacher to present the occasion together with the exercise, so that the writing can be both real and progressive, and interpret in tones an actual musical intent. I shall never forget the surprise with which I heard the advice of Ludwig Bussler, my teacher of advanced counterpoint, canon and fugue, when he urged me to save my note books on the ground that many of the exercises would prove useful material in later composing. I did not believe him then, nor do I now; but the mere opinion showed me how far I had been from recognizing the aesthetic purpose of all the detail work upon which I had slaved. Many a criticism where I was secretly disposed to resent his statement that a progression was faulty would have been at once understood in the light of the real purpose of such writing. Rather than say to a student, "This is forbidden," it is helpful to say, "You are undertaking just now to do a certain thing suited to a specific artistic purpose. With the same purpose Beethoven, Bach, or it may be Strauss, would be forced to put the same limitation in expression that I demand of you. Notice that my correction is a gain in the value of your music for the end in view. Learn to think fluently in this idiom in order that we may try other flights with other means."

The main point is that the accumulation of a vocabulary either harmonic or contrapuntal opens up gradually wider and wider opportunity for real musical expressiveness and the effective teacher must harness the new means of saying things to its appropriate artistic task.

In view of this the first object of the teacher must always be to size up properly those tasks that are worth doing, and so get his pupil at every stage in touch with musical life.

#### P R O G R E S S I N G

It is right here that the fight must begin, the fight to get rid of swaddling

clothes. The pupil does not want, nor should he want to write in harmonic style like Haydn, still less like Dussek, Pleyel, et al.; to write the counterpoint of Lassus or Frescobaldi, still less of Rinck or Merkel. There is such a thing as a stage in the development of any language that may serve as the norm of cultivated speech. Just as we cannot go back of the King James version and Shakespeare, so we cannot tie to canons of musical speech earlier than those of Bach and Beethoven. Nor should it be a denatured Bach and Beethoven. Harmony, Counterpoint and Form that has been pruned of all its freedom is neither fish, fowl nor good red herring.

The distinctions properly to be made are those of the real creative impulse, which range from, *first*, the use of the directest, simplest means of expression to, *second*, the modification and elaboration of these for the sake of added grace, or piquancy, or vigor; *third*, the elimination of well-known or unimportant expressions for the sake of terseness or force, or subtlety; and *fourth*, the choice of the unexpected turn of expression that may render the utterance more vivid. If the teacher can classify the presentation of these processes either in counterpoint or in harmony, or in form, he has the logic of the situation and can meet the puzzled student with perfect frankness. His explanations will not be either arbitrary or evasive. At every point he will be demanding response to a genuine artistic impulse. The pupil will understand that he is really learning to speak music. What he does is right because it answers to one of the four impulses just stated, or wrong because it fails to meet the condition appropriate to that musical moment.

To state it another way, I believe in applying the laws of style to even the most elementary processes. In accordance with those laws it is of course quite valid to insist that the student learn first the counterpoint based on consonant intervals, on the ground that it corresponds to the demand for directness and simplicity. He may well



be required to tarry over this until he can handle the material fairly fluently. It is even valid to whet the keen edge of observation by returning to the archaic treatment of consonance that couples it with the church modes, especially if this be acknowledged to be a temporary device, useful mainly as a means of understanding an ancient method of musical speech. But so soon as such study has achieved its end, one must push on to the counterpoint of dissonance, prepared and unprepared, of modulation, of free rhythms; the counterpoint of the living art. In this the student may be guided (permit me to repeat) to seek, *first*, for directness and security of tonal impression through the melodic lines, *second*, for grace, piquancy or rhythmic vigor, *third*, for terseness; force or subtlety, through condensation or elimination, *fourth*, for the freshness due to that which is unexpected, startling, of melodic or even of tonal character. In regard to this latter quality one may lay emphasis upon the fact that it becomes effective quite in proportion to the strength of our expectation of the usual. The student who is habitually insecure either in the development of his melody or in the progress of his tonality will fail equally to carry us with him in the moments where he wishes to exploit the original, the unworked vein. It is true, then, that the bulk of one's attention needs to be put upon the acquiring of facility in using the simple, straightforward expressions of customary musical speech. What I wish to emphasize is that the study to be valuable should be a study of the actual; that the pitches and rhythms should be organized to express something, in fine that what is said should be neither mere conjuring with the remembered words of others, like unto the grandiloquent mouthings of darky oratory, nor pitiful aimless successions of meaningless phrases. The teacher of counterpoint may be forgiven much if he holds firmly to these definite aims.

#### M I S G U I D E D

IN LIKE MANNER one should exploit the resources of harmony with refer-

ence to the musical ends in view. One of the real misfortunes to the ordinary student is that so often there is unloaded upon him in a lump the entire series of diatonic triads, and he falsely assumes that he must at once string them all together in his blind, incoherent way and somehow, some way there will result a something that will seem good at least to "teacher."

Many a time have I seen a truly musical student throw his wits out of the window and sit down to write, then with a shudder pass over the mangled corpse of music with an assumption that he has accomplished what was desired. The touchstone "from the tonally simple to the tonally abstruse" may need explaining to many a harmony teacher as well as student, but once understood, there ought to be no difficulty in applying the canons of taste, already emphasized, to guide the pupil along the lines of genuine musical expression, from a to z, the beginning to the finis.

I have also implied, if not directly declared, that the same rules of progress should attach to the study of form. Indeed I am personally rather strongly inclined to that kind of development of musical speech which would permit the student to keep pace in harmony, counterpoint and form, carrying forward the studies and accumulating the material together. Certain practical difficulties arise here which it is not the province of this paper to discuss. An encouraging sign is appearing in the emphasis now placed upon original work and upon ear training for little children.

#### F O R T H E O R G A N I S T

SOME DAY, mayhap, we shall find a new race of organists who can actually talk music with fluency and power, whose keyboards will echo not merely the salted down ideas of others, or their own painfully prepared and preserved imaginings, but will resound to the wealth of aspiration set loose in the unfolding of the service moment by moment, and voiced in a wide vocabulary suited best to its expression.

It is toward this that the Guild is striving. It would make our organists



musicians, not mere performers. The ripe musicianship you demand is the handling of music as a mother tongue, which one may write or speak with no halting, stammering words. Again we need to remind ourselves of the analogy of the study of English, and may I quote from another paper which is being read for me at New Orleans at the convention of the M. T. N. A. this week:

"We seldom remember how pitifully inadequate is the musical training of most organists in this respect. The public speaker who marshals his thoughts on the spur of the moment has had from his youth continual practice in so doing. He is faced at every stage of his education with the demand of his teachers that he express his own thoughts and paraphrase the thoughts of others.  
\* \* \*

"There should be no difference in education having for its aim an effective use of English in formal utterance and education having for its aim an effective use of music in formal utterance. It is worth pointing out that in either case the process of arriving at the power to be incisive, direct, graceful, imaginative—what you will—is through familiarity and habit in the ordinary correct idioms for expressing simple things. \* \* \*

"A writer may test and reject, prune and elaborate; an improviser must make

instant and final decision, must drive his machine without hesitancy, cumulate his motives obviously, and carry his audience in the glow of his creation.  
\* \* \*

"Such an ability is the fruit of long continued and incessant practice. If the church organist is to avail himself of the magnificent opportunity which might be his he must put himself in training."

The price of the high but reasonable standard that the American Guild of Organists sets is therefore an incessant practice of musical speech in its purest, best forms, to issue in technical proficiency, and to be applied to the saying of worthy sayings, thought that is rich and effective.

The outcome is a better one than that of facile performance, as the goal of the writer of literature is higher than that of the actor. In our pulpits we ask for more than a reciter; at our organ desks we may equally demand more than a player. It is to an alert, creative mentality that we challenge the desire of the student. May the American Guild of Organists send out this challenge with increasing earnestness as the years go by; and ..... ringing of it in our ears speed the day of large results for American musicianship.

December 27, 1917.

# LESSONS IN MUSIC MAKING

## C L E M E N T R . G A L E

### Intervals.

An interval in music is the difference in pitch between one tone and another higher or lower tone.



Intervals are named in accordance with the number of scale names comprised in each of them. In the above example there are five names (tones) involved: two expressed and three implied in between them (A, B and C). The interval is therefore called a fifth.

Intervals that are smaller than an octave are called simple; those that are larger are called compound.

There are seconds, thirds, fourths, fifths, sixths, sevenths, octaves, ninths, etc.

Intervals may be major, minor, augmented or diminished. (Let us get rid of the term "perfect.")

An interval is major when its upper tone belongs to the major scale that can be written starting from its—the interval's—lower tone.



The upper tone (F#) is found in the major scale of the lower tone (B)—a sufficient proof that the interval is major.

The matter can be put in this way too: every interval that can be made by taking the keynote of a major scale as the lower tone, and any other tone of the same scale as the upper tone is a major interval. Learn this definition.



- C to D is a major second
- C " E is a major third
- C " F is a major fourth
- C " G is a major fifth
- C " A is a major sixth
- C " B is a major seventh
- C " C is a major octave

An interval that is a half-step less than major is *minor*. An interval that is a half-step less than minor is *diminished*. An interval that is a half-step greater than major is augmented.

Intervals are concordant or discordant.

The concordant intervals are the major and minor third; the major fourth; the major fifth; the major and minor sixth, and the major octave. All other intervals are discordant.

(Students should train themselves to realize the *quality* of every interval used—melodically at first; harmonically later.)

### Time.

By "time" we mean the total value in duration of a measure as expressed by notes. (Notes are used to show that the pitch of the lines and spaces on which and in which they appear is required for a certain length of time.)

Musical phrases are made up of a series of measures—two, three, four, five, or more, as the case may be.

A measure is made up of notes equal to the value of a whole note, which is the unit of time, or to a fraction of a whole note, or sometimes to a whole note plus a fraction.

There are four kinds of Time:

*Duple*—two beats in the measure:

2	2	2
2	4	8

*Triple*—three beats in the measure:

3	3	3
2	4	8

*Quadruple*—four beats in the measure:

4	4	4
2	4	8

These are called simple times.

In addition there are those called compound, in which the notes representing beats are dotted:

- 6 (two dotted half-ones);
- 6
- 8 (two dotted quarter-notes), etc.

R E N É L . B E C K E R



**R**ENÉ LOUIS BECKER, born November 7, 1882, in the City of Rischheim, Alsace-Lorraine, a French province under German domination, graduated from the Rischheim public schools and the Strassburg Catholic College; music training in the Strassburg Municipal Conservatory. His parents were French, his piano teacher Swiss, and though his organ and theory teachers, and the system and directorate of the Conservatory, were "absolutely German, the French artists were always more welcome in Strassburg than the German."

Picture Mr. Becker with a hoe in one hand, a spade in the other, a basket of weeds, and a bottle of worm exterminator, casting sidewise glances at a baseball bat and a catcher's mask somewhere in the region of his fertile imagination, and for a next summer picture, you have him pretty straight—but don't forget little Catherine, René, Jr., and Francis, who have graced his home (and, we hope, sometimes kept him awake nights) since his coming to America in 1904 and his marriage in St. Louis six years later to Miss Angela Landzettel, a talented pianist, who—it is her solemn duty—will ever criticize with ruthless rigor her excellent husband's piano recitals—not to the hurt of his feelings, but to the improvement of his interpretation.

But Mr. Becker is not a pianist; he is organist-choirmaster of Sts. Peter and Paul's Cathedral, Alton, Illinois; in addition to which he finds time for piano recitals, organ recitals, and—for which we are all profoundly grateful—composition. Three Masses and a number of anthems, piano pieces (Op. 15, "Miniatures," Op. 19, "Valse," "Ten Melodious Sketches," etc.), and a long list of organ works among which his Opus 40 Sonata ranks chief; at present writing nineteen published organ pieces in small form, and three sonatas; two sonatas and many small pieces in manuscript.

Mr. Becker contributes a decided impetus to organ composition through his genuine melodiousness in the small works (witness the gayety of "Chanson matinale" or the quiet beauty of its companion, "Chanson du soir") and

his pure musical feeling and freedom in the sonata form. It is a difficult task to produce music of charm and worth that shall outlive its author, and whether or not Mr. Becker has succeeded to this degree remains to be seen; certainly we may be led to expect much from a man who in the prime of life can produce works of the rank of his Opus 40 Sonata, hampered neither by a clumsy protruding of the technic of writing nor by the lack of its mastery. In the long run it is to works in the larger forms that we must turn for the final verdict, and it is, so far, to his Opus 40 (a work that ought to be in every library) that we must look for signs of the making or breaking of Mr. Becker.

Every movement of this delightful sonata is apparently the product of inspiration, and though some of them are beyond the easy grade of performance, others are within reach of the humblest of seriously-minded organists, and the composition as a whole is an art product. Fresh, vigorous, virile in every movement; unpedantic; unchaotic, Mr. Becker is not a contortionist, he is a musician; though his genius asserts itself in modelling and moulding present elements rather than murdering his judgment for the creation of new ones. One sparkling touch of imaginative and original creation shows in delightful brilliance in the "Scherzo"; we know of nothing like it in organ literature.

What his unpublished and yet unwritten works may bring forth is hard to predict. Publishers, alas, have all too much say in such matters. But once let the public awaken to the values of such composition and clamor at the publisher's door for them and more like them, laying the emphasis on music values instead of composer's names, and immediately the problem is solved: publishers will pay more attention to their critical selection of works for publication, and that attention will be directed to genuine musical worth, not proper nouns and ledger credits. And so we hope for still better and larger works from the hand of René L. Becker, now an American organist, and author of much good organ music.

# ON THE TRAINING OF MIXED CHOIRS

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W A L T E R C . . G A L E

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**I**N the last article on this subject emphasis was placed on the importance of studying and presenting at the church service as high a class of music as possible.

I would go even further than that, and say that it is of the greatest benefit to the choir, to devote a part of each rehearsal to the study of some music of the very highest quality, such as Brahms' "Requiem," or Bach's "St. Matthew Passion," or one of his numerous cantatas. Even though it be beyond their ability to sing such music in public, they will grow vocally, artistically, mentally, and spiritually through such study. They may even, after a time, surprise themselves as well as the leader, by becoming capable of singing it, not only acceptably, but convincingly and adequately. So, I should say never confine the entire attention of a choir to music to which they are capable of doing full justice at the time. As a result of this method of study they will sing the easier and less exacting music of their weekly services with the greater finish, refinement, and beauty.

At the beginning of the rehearsal, insist on each member's absolute attention to the study to be undertaken and emphasize the necessity of concentration on it to the exclusion of everything else. Then make them keep their eyes on the conductor and follow his beat exactly. It is not easy for untrained or partially trained singers to do this, but by intelligent practice in this most important part of the work, the ability may be developed. For practice, it is useful sometimes to have them sing an anthem which they know fairly well, and conduct it with an extreme tempo rubato, making ritards and accelerandos almost constantly, insisting all the while that they follow the beat implicitly. They will soon learn to respond well. It is only by such accurate response to the beat that the proper rendering of a composition can be achieved, and life and meaning infused into it. Hardly any music should be sung throughout in strict metronomic time. Proper rubato should be employed

and stress and accent indicated, all of which may be easily done when a choir is trained to "follow the leader" and be responsive to the slightest variation in the time.

Never sing music in public until it is well prepared and the choir knows it thoroughly. It is far better to sing a few things really well, after adequate and thorough study, than to do many things indifferently, slovenly, and with uncertainty, without such preparation.

At the rehearsal, do as much of the work unaccompanied as possible. It is most excellent training, cultivating, as it does, purity of intonation and independence. If a choir can sing well without support, their work will be the finer and firmer when the instrumental part is added.

In beginning the study of a new anthem, I have found it well to go right through it first, or at least the first section, if it be long, to get the general outline and spirit of it. At this first reading, pass by all errors, including false notes, wrong time and rhythm, unless, of course, the work being of special difficulty, the choir should get hopelessly lost. But this will rarely happen. It may be advisable, especially with some works, to go through it this way twice, or even three times, before beginning the study of details, that the idea of the piece may be grasped sufficiently to enable the singer to study the details with more intelligent relation to the whole. Sometimes it is interesting, during one of these preliminary readings, to pick out a short passage of special beauty or difficulty, and devote a few minutes to studying it in detail. This much would do for the first rehearsal.

At the next rehearsal, I should emphasize the study of correct notes, time, rhythm, and crisp, clean, firm attack and release, picking out a passage here and there for the study of dynamics: light and shade, tone color, enunciation, stress and accent, and the subtle nuances that it may demand. This gives relief and variation from the note and time study of the rest of the work.



# CHOIR REPERTOIRE

## HERBERT SANDERS

### THE MIS-USE OF RULES

**I**N a recent number of an English music magazine a writer expressed himself very strongly because some innocent organist to whom he had the severe pain of listening had broken the rule that "the vox humana stop should never be heard simultaneously with, or near in time to, the human voice." Now where did such a rule originate? Was it formed because both the tone-qualities are supposed to be similar? Or that the vox humana is only a feeble imitation of the human voice? Or that the two qualities are poor "mixers"? But the absurdity of the rule is patent when one realizes the fact that no two voices are exactly alike, that no two vox humanas are alike, and that the agreeableness or otherwise of their combination must depend on their individual qualities considered in relation to the particular church or hall in which they sing and play together, and even these considerations must be supplemented by another—the matter of the artistic discrimination of the listeners.

### THE USE OF RULES

As a matter of fact the rule is about as valuable as many similar rules; they are helpful at certain elementary stages of our education, after which they become incorporated in our general stock of common sense; they are crutches which help us in our lameness but which we throw away as soon as we are able to safely propel ourselves and maintain our equilibrium. So that when I stated—as I did in a former article—that an anthem as a rule contains such and such elements, I did not intend the rule to be considered as unalterable as the laws of the Medes and Persians but merely a temporary help to aid the reader to co-ordinate, co-relate, or systematize his knowledge so that he may think a little more clearly, and see a little farther along the path of genuine ecclesiastical music.

### EXCEPTIONS

For instance, I said that an anthem of the first order should have an independent accompaniment, yet Goss's "O Saviour of the World" is practically a duplication of the voice parts save for a line or so when the basses sing a solo passage; nor has many an equally good anthem an independent accompaniment, so that this rule, like all other rules, has its exceptions, but it should be generally noticed that in this case the exceptions are more or less confined to the quieter, less pretentious and essentially devotional anthems where elaboration of detail would be like painting the rose: the rule applies more especially, of course, to the many anthems which might be roughly classified under the heading of "praise anthems."

### ON ACCOMPANIMENTS

STILL another consideration requires attention: that the elements which I have recounted may be present and yet there may be no inspired results because some of the elements are of inferior quality, and it sometimes seems to me that nothing betrays a church composer's technical equipment and sincerity of purpose (and incidentally the commercial spirit of the publisher) more than the style and quality of the accompaniments.

Last year I examined at least half a dozen Easter cantatas, all put on the market by leading music publishers, only to find them nearly all unworthy of performance because of the blatancy of the accompaniments to the louder and longer choruses, the effect of which would be sure to render the atmosphere of the most inherently spiritual Sunday of the year redolent with the spirit of a fair. Can there be anything more vulgar than this common and rudimentary type of organ accompaniment? which is the style of creation to which I refer, and yet it is the sort of thing we are expected to buy and have performed at Eastertide.

# THE DUAL PISTONS CLIFFORD DEMAREST

**A**FTER READING the article by Dr. Stewart in the February issue, it seems to me that his whole argument in favor of the "Absolute system" is based on the idea of seeing the stops in use actually drawn, or, as he calls it, "visibility."

It is unfortunate that this word "visibility" has been introduced in advocating the Absolute system, because it is quite misleading to those not familiar with the Dual system. In both systems the combinations are visible; the difference being that, in the Absolute system the stop knobs indicate which stops are in use, while in the Dual system an indicator serves this purpose.

The tax on the memory, of which Dr. Stewart speaks, is the same in either case, for an organist must always know in advance what stops are to be effected when about to press a piston.

Assuming, then, that he knows what stops are set on each piston, if he desires to be reminded of what is in use after a piston is pressed, what difference does it make whether he looks at an indicator showing which piston is on, or at the stops actually pushed out?

To mention the old organ in the Bow and Bromley Institute, with its "ventil system," offers no comparison with the modern Dual system. This old organ had no indicators showing which ventilis were on, therefore the combinations were truly "invisible." No organ such as I have in mind is built on this principle. No wonder that Sir Frederick Bridge circulated a petition to have this abomination ended. Of course they substituted a "movable stop" system, not knowing in those days about the flexible Dual system such as has been built in the last five years. If comparisons are to be made, let us make them between modern organs and not those built in 1875.

If witnesses are to prove this case, the testimony of Mr. Lamare and Mr. Eddy is no better than that of Prof. Samuel A. Baldwin and other notable men who

are staunch advocates of the Dual system.

The opinions of two men, or two hundred men, cannot alter facts. Columbus was the only man of his time who believed in the fact of the earth being round. The fact has always been true, but the rest of the people had to be shown before they would believe it. Even then some doubted. So in this case, many do not believe in the advantage of the Dual system. After they are acquainted with it they generally become enthusiastic believers.

## Choir Repertoire Sanders

(Concluded from page 143.)



I take it that one of the most mystical and essentially spiritual events of eternity is the resurrection of our Lord. And how do our composers describe it in musical terms? Generally in this wise:



the same continued sequentially upwards until as a matter of fact the singer literally "busts," and unless one were conscious of the sacred associations one might easily mistake the music for a military call to mess!

Why publishers publish such stuff, why singers sing it, why organists play it, and above all, why congregations listen to it and at the same time contribute liberally to the offertory, passes my simple and dull comprehension.

## CHOOSING THE PIPES

**I**N PLANNING an organ, whatever the size, two tests of tonal effectiveness must govern the choice and distribution of the pipes—first, the ensemble; second, the possibilities of variety and contrast. To apply either test a preliminary survey of available tone colors will be helpful.

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### TO N E C L A S S I F I C A T I O N

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It has long been customary to divide organ tone into four broad classes under these heads: diapason tone, flute tone, string tone, and reed tone, a system that proved convenient enough as long as organ schemes clung closely to the simpler representatives of each class. Repeated modifications of the simpler forms of pipes have evolved a bewildering variety of tone tints, some of which fairly baffle classification along old lines, and for this reason the following more serviceable classification is proposed: Divide the realm of organ tone into two general classes, viz., foundation tone (including the diapasons and most of the flutes) and orchestral tone (including the obvious orchestral copies, and some other varieties that possess especially marked individuality). Orchestral tone may be further divided into string tone, wood tone and brass wind tone, while flute tone forms the true connecting link between the two general divisions.

The variety of diapasons now available is sufficient to furnish as many sets as needed for the largest schemes without actual duplication. Though the pipes are all of open length, and (except in the pedal) are nearly all made of metal, a wide range of choice is assured through the application of low and high wind pressure, together with various methods of scaling and cutting characteristic of the national preferences of English, French and German builders. The voicing may be bold and sonorous, or only moderately strong and very mellow; and pure diapason tone may be modified either in the direction of strong tone

(Geigen Principal) or of flute tone (Grossflöte).

Among flutes there is an even greater variety, as they can be made from wood and metal, and in open, stopped and harmonic lengths. As each type of construction produces certain marked tonal characteristics, further modified by the cut of the lips, it will be worth while to bear these distinctions in mind, and group together in each department several flutes of differing construction.

The keen, modern strings are of slim scale, and are particularly successful when blown on high pressures. Some registers of earlier origin, such as Aeoline, Keraulophon, Salicional, and the old-fashioned soft Gamba, belong also to the string category, but their voicing is never as cutting as that of the modern "Viole" family. Although the Dulciana is said by some authorities to belong properly to the diapason family, its effect and most common use put it for convenience sake among the strings. Since each class of strings has its place in modern music, a judicious selection should be made from the two; but in a small or moderate-sized organ beware of too many keen ones, for their tendency is to cut through everything else in the ensemble, and thereby make their presence very wearisome, if not absolutely intolerable.

Most of the reeds are orchestral copies, some of them very close, but a few that hardly merit the term "copy" are nevertheless of such general utility that a permanent place is assured them in standard organ equipment. There are two types of reeds, beating and free; and the resonators are made of metal or wood, according to the particular kind of tone to be produced. For specific information on the various kinds of reed, as well as flue pipes, the reader is referred to Wedgwood's dictionary of organ stops, and to Audsley's monumental work on "The Art of Organ Building," if accessible. With reeds, as well as flutes, it is desirable to select from several types of construction, if the instru-

ment is to contain more than the few standard models.

In the orchestral class we also include for convenience the *Vox Humana*, and those registers possessing one or more conspicuous harmonics (*Quintadena*, *Gemshorn*, *Spitzflöte*, *Erzähler*, etc.), and since the latter are unique, not only among organ pipes, but in the whole realm of musical tone, the inclusion of one or more of them in every scheme is strongly urged.

#### TRAITS OF THE DEPARTMENTS

IN assigning registers to their place in the scheme, the distinctive traits of the departments should be regarded. The Great organ, being the backbone of the instrument, should have a preponderance of foundation tone, with enough reed tone to impart a brilliant and heroic character. Except in a two manual organ, strings have no legitimate place in the Great, and even there care should be taken not to have too keen a Gamba or Violoncello, lest the purity of the Great's ensemble be destroyed. As a general rule a soft Gemshorn or Erzähler will be found a much more satisfactory stop for the Great than a Gamba, whatever the size of the scheme. In a two-manual organ the Swell contains most of the stops of solo character, together with softer registers suitable for accompanying voices. Diapason and reed tones should be present also, but they should not dominate the ensemble to the degree that is desirable in the Great. In a three-manual organ, the Swell may assume a more robust character, as the function of accompanying is transferred in part to the Choir. The latter is usually supplied with a number of strings and flutes, a mellow diapason, and one or two solo reeds. The addition of a few more solo stops and a number of strings at 16', 8' and 4' pitches, which has been steadily growing in favor, is transferring this department into one of pronounced orchestral character. When planned on this basis it is well, as has been done in a number of notable instances, to substitute the term "Orchestral organ" for the traditional name. The Solo organ's chief glory is the Tuba, in addition to which this department should contain a

few solo reeds and strings, with the most powerful diapason and flute of the instrument. The Pedal department should be made to conform in strength and variety to the capacity of the remainder of the organ.

In concrete illustration of the principles here stated, the writer submits the following table, in the formation of which he was guided not only by personal preference, but by reference to current usage, in so far as that can be reduced to the limits of a table. It should be observed that the table does not constitute a specification, but a suggested order of choice, any desired number of stops in the order here given providing a satisfactory ensemble for a department of that size.

#### AN ORDER OF SELECTION

##### PEDAL

1. 16' Bourdon
2. 8' Bourdon, or wood flute from manual
3. 16' Lieblich Gedekt or Dulciana (from manual)
4. 16' Diapason, Tibia Clausa, or Sub Bass
5. Octave, Bass, or Bass Flute
6. 8' solo string from manual (Violoncello)
7. 16' soft string (wood or metal)
8. 8' Dolcissimo, Dulciana or other soft 8' (from manual)
9. 16' or 8' reed, *f* (manual extension or independent)
10. 10 2/3' Quint (usually unit)
11. 4' flue stop (Flue or Superoctave)
12. 8' or 16' reed, *f* (unit or extension)
13. 16' Second Diapason, Contra Bass, Tibia Clausa or Sub Bass
14. 4' reed, *f* (usually unit)
15. 16' soft solo reed (from manual)
16. 32' flue stop (Diapason or Bourdon)
17. 32' reed (Bombarde, usually unit or extension)

##### GREAT

1. 8' Diapason, 1st, strength and voicing according to size of scheme
2. 8' wood flute, 1st (preferably open)
3. 8' Dulciana (metal) or 8' Dolcissimo (wood) for two manual organ

4. 4' Octave or Principal
5. 4' Flute (open or harmonic)
6. 8' Gemshorn, Erzähler, or soft Gamba
7. 8' wood flute, 2nd (preferably stopped—Doppel or Gedeckt)
8. 16' flue stop (Bourdon or Diapason)
9. 8' reed (Trumpet or Horn)
10. 2' Fifteenth, or Mixture
11. 8' Diapason, 2nd
12. III rks. Mixture, or Fifteenth
13. 4' flue stop, 3rd (Prestant, Principal, etc.)
14. 16' reed
15. 4' reed
16. 8' Diapason, 3rd
17. 8' flute, 3rd (kind optional)
18. Additional reeds, probably borrowed from Solo

## SWELL

1. 8' Diapason, small (kind optional)
2. 8' stopped wood (Stopped Diap., Gedeckt, or Rohrflöte)
3. 8' strong, medium (Salicional, Viola, or soft Viole d'Orchestre)
4. 4' flute (kind optional)
5. 8' solo reed, *mp-mf* (Oboe, Horn, or Euphone)
6. 8' Æoline, Dulciana, or Dolcissimo
7. 8' string celeste with No. 3
8. 16' stopped wood (Lieblich Gedeckt or Bourdon) or  
16' open wood or metal (Dulciana)
9. 8' reed, *mf-f* (Cornopean or Horn)
10. 4' soft string (Violina, Salicet, or Fugara) or  
4' Dulcet (wood or metal, *pp*)
11. 8' Spitzflöte, Gemshorn or Quintadena
12. 2' Flautino, Piccolo, or soft mixture
13. 8' wood flute, open or harmonic (Clarabella, Concert Flute, etc.)
14. III rks. soft mixture or 2'
15. 8' Diapason, large
16. 8' string, *f*
17. 16' reed (Fagotto, Posaune, etc.)
18. 4' reed (Clarion)

Note: Vox Humana may be added to any scheme for Swell.

## CHOIR OR ORCHESTRAL

1. 8' Diapason, mellow (English Diapason or Geigen Principal)

2. 8' wood flute (Concert Flute, Melodia, Hohlflöte, etc.)
3. 8' Dulciana, Dolcissimo, or Æoline
4. 4' Flute (kind optional)
5. 8' solo reed (Clarinet, Euphone, Orch. Oboe, or English Horn)
6. 2' Piccolo
7. 8' Unda Maris with No. 3, or Flute Celeste with No. 2
8. 8' Quintadena, Gemshorn, or Spitzflöte
9. 4' Dulcet, or soft string
10. 16' Dulciana, Gamba, or Viole Dolce
11. 8' stopped wood (Rohrflöte, Gedeckt, etc.)
12. 8' keen string
13. 8' string celeste with No. 12
14. 16' or 8' solo reed (English Horn, Fagotto, or Euphone)
15. 8' additional string or reed
16. 4' string (2 rks.) *pp*

Note: Celesta (Harp) may be added to any scheme for Choir or Orch.

## SOLO

1. 8' Tuba
2. 8' Stentorphone (or other powerful diapason)
3. 8' Grossflöte or Philomela
4. 8' reed (French Horn, Flügel Horn, English Horn, Trumpet, etc.)
5. 8' solo string (may be borrowed)
6. 8' string celeste with No. 5 (may be borrowed)
7. 16' powerful reed (usually unit)
8. 8' powerful reed (usually unit)
9. Additional reeds, strings or flutes, to taste

## ECHO

1. 8' Vox Humana
2. 8' delicate string
3. 8' string celeste with No. 2
4. 8' wood flute (open or stopped) or Cor de Nuit
5. 4' flute (kind optional)
6. 8' Diapason, Quintadena, Gemshorn, Spitzflöte or Horn
7. Additional stops, including soft Pedal, to taste

Note: Chimes may be added to any scheme for Echo.



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# ACADEMIC EXAMINATIONS

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W A R R E N R. H E D D E N

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## ORGAN - WORK PREPARATION

(Second Article)

**T**HE FOURTH TEST for Associateship or Fellowship is in transposition, an accomplishment which is to be coveted. It requires accuracy in sight-reading, and equal familiarity with the various keys. Its performance is accomplished by several methods which are generally operated in combination with each other, but may be carried out separately, according to the immediate circumstances, as follows:

Each note of each part may be recognized by its name in the system of sol-fa in the printed key, or by its scale number or harmonic definition.

Each chord may be read as a unit, in relation to the printed key.

The geographical element may be employed, in which the size of every individual movement in each part is carefully noticed and transplanted to the new key, viz., semi-tone, whole tone, second, third, fourth, etc.

From long experience in teaching, the writer can testify to the efficacy of these methods. If the candidate possesses the ability to hear the piece mentally by scanning it without playing, the transposition will be more easily effected; but it must not be attempted at a faster tempo than the indication calls for.

When many candidates are present at one centre, the proctors will do well to advise the use of soft stops, as this particular test is rather trying to the nerves of the examiners unless the candidates are particularly efficient. In most cases considerable preliminary practice is necessary in order to be reasonably confident of success, and it is hoped that candidates will recognize this fact. A helpful text-book is "Transposition," by Warriner.

Before attempting the fifth test, harmonization, the melody should be carefully examined, and a definite conclusion should be adopted in regard to the chordal successions, as well as a recog-

nition of the transient modulations. Do not harmonize every note without relation to its neighbors. Avoid consecutives. Try to make a coherent piece of music.

In the sixth test for Associateship, and the seventh for Fellowship, the candidates will show their thorough grasp of good progressions, by playing from figured bass. It may not be possible to form a very pleasant melody, but the correct harmonic successions, with avoidance of consecutives, will win the passing marks at least.

Candidates will, of course, remember that the intervals are counted from the bass, as in paper work.

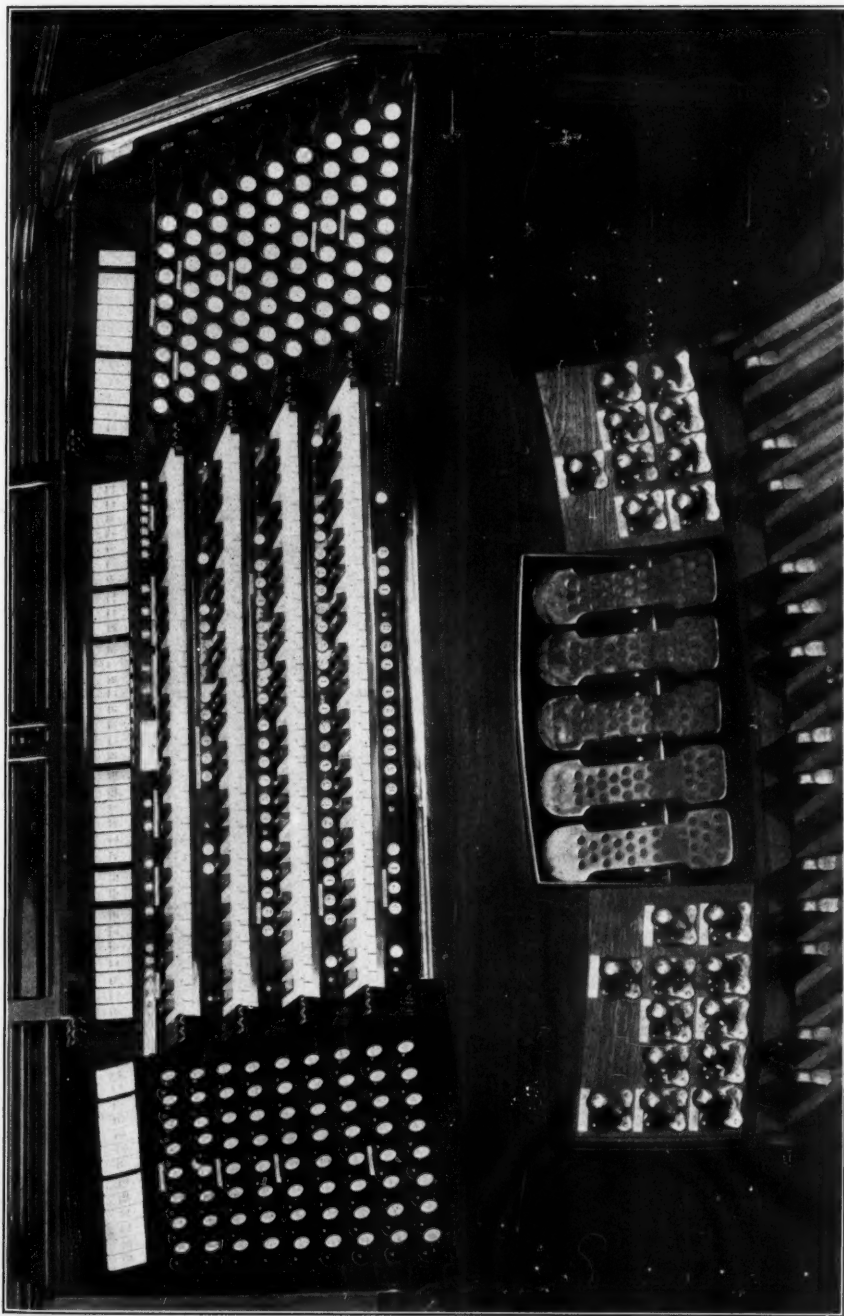
The sixth test for Fellowship is improvisation upon a short theme. Candidates should not wander aimlessly through a harmonic progression containing no reference to the theme, but should play a short piece, perhaps only sixteen bars, in a binary form, making both tonal and rhythmic use of the theme not only in the original key, but in related keys. Great elaboration is not necessary, but a short passage in imitative style will doubtless gain favor, and a coda is frequently desirable.

The seventh test for Associateship is modulation, which is one of the most interesting of the tests. It will surprise many to learn that this test is not executed with as much facility as might be expected. Although one of the most interesting of musical practices, it receives too little attention from students. The starting chord should be carefully regarded in its relation to the key to which the modulation is to be made, even if it be merely a chromatic chord of the new key, and when the relation is apparent, the transition will very often be more pleasantly effected by steps than by skips. For modulation to the most remote keys it may be remembered that the subdominant and leading note of any key are identical in sound, but in reverse order of name with the same intervals of the key of the sharpened fourth or diminished fifth above.

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W. LYNNWOOD FARNAM'S ORGAN

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Specifications by W. Lynnwood Farnam  
 Built by Casavant Brothers  
 Case designed by Francis R. Allen  
 Carvings by John S. Kirchmayer

	Chancel	Gallery	Total
Registers . . . . .	70	68	138
Pedal . . . . .	20	17	37
Great . . . . .	15	18	33
Swell . . . . .	17	15	32
Choir . . . . .	18	9	27
Solo . . . . .		4	4
Chapel . . . . .	5		5
Couplers . . . . .			54
Pistons (Dual) . . . . .			54
Accessories . . . . .			34

P	E	D	A	L
1	16	Dulciana . . . . .	pppp	# 116 C
2		Echo Bourdon . . . . .	ppp	# 82 S
3		Bourdon . . . . .	p	68
4		Violone . . . . .	mf	44
5		Open Metal . . . . .	mf	# 49 G
6		Open Flute . . . . .	f	44
7	8	Dulciana . . . . .	pppp	# 116 C
8		Echo Bourdon . . . . .	ppp	# 82 S
9		Bourdon . . . . .	p	3
10		Violoncello . . . . .	mf	# 4
11		Open Flute . . . . .	f	# 6
12	4	Bourdon . . . . .	p	# 3
13		Super Octave . . . . .	mf	32
14	32	Bourdon . . . . .	p	# 3
15	16	Bassoon . . . . .	mf	# 87 S
16		Bombarde . . . . .	f	# 52 G
17		Trombone . . . . .	ff	56
18	8	Tromba . . . . .	ff	# 17

19	4	Clarion . . . . .	ff	# 17
20	32	Bombarde . . . . .	mf	# 52 G

21	16	Echo Bourdon . . . . .	ppp	# 97 S
22		Bourdon . . . . .	p	# 66 G
23		Gamba . . . . .	mf	# 67 G
24		Open Metal . . . . .	mf	44
25		Open Flute . . . . .	f	56
26	8	Echo Bourdon . . . . .	pp	# 97 S
27		Bourdon . . . . .	p	# 66 G
28		Octave Metal . . . . .	mf	# 24
29		Open Flute . . . . .	f	# 25
30	4	Open Flute . . . . .	f	# 25
31	32	Bourdon . . . . .	p	
32	16	Echo Trombone . . . . .	f	# 102 S
33		Small Trombone . . . . .	ff	# 70 G
34		Trombone . . . . .	fff	56
35	8	Tromba . . . . .	fff	# 34
36	4	Clarion . . . . .	fff	# 34
37	32	Contra Trombone . . . . .	ff	# 70 G

G	R	E	A	T
38	8	Stopped Flute . . . . .	p	61
39		Double Flute . . . . .	mp	61
40		Third Diapason . . . . .	mp	61
41		Second Diapason . . . . .	mf	61
42		First Diapason . . . . .	f	61
43	4	Harmonic Flute . . . . .	mp	61
44		Octave . . . . .	mf	61
45	2	Fifteenth . . . . .	mf	61
46	2½	Twelfth . . . . .	mp	61
47	III	Mixture . . . . .	mp	183
48	IV	Mixture . . . . .	mf	244
49	16	Double Open Dia- pason . . . . .	mf	61

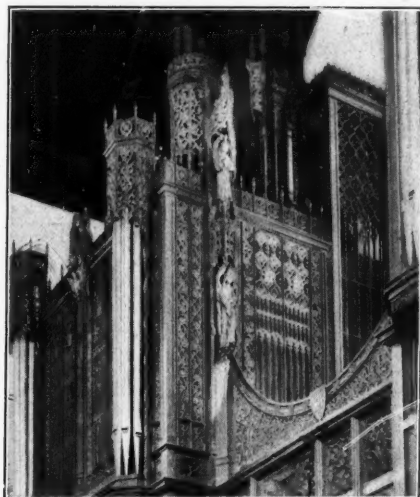
50	8	Trumpet . . . . . f	61
51	4	Clarion . . . . . f	61
52	16	Trombone . . . . . f	66

53	8	Stopped Flute . . . p	61
54	..	Harmonic Flute . . mf	61
55	..	Second Diapason . mf	61
56	..	First Diapason . . f	61
57	4	Harmonic Flute . . mp	61
58	..	Octave . . . . . mf	61
59	2	Fifteenth . . . . . mf	61
60	5 $\frac{1}{2}$	Quint . . . . . mp	61
61	3 $\frac{1}{2}$	Tierce . . . . . pp	61
62	2 $\frac{3}{4}$	Twelfth . . . . . pp	61
63	1 $\frac{3}{4}$	Tierce . . . . . pp	61
64	1 $\frac{1}{2}$	Septieme . . . . . pp	61
65	IV	Mixture . . . . . f	244
66	16	Bourdon . . . . . p	61
67	..	Contra Gamba . . mf	61
68	8	Tromba . . . . . ff	61
69	4	Clarion . . . . . ff	61
70	16	Trombone . . . . . ff	73

S	W	E	L	L
71	8	Aeoline . . . . . ppp	73	
72	..	Spitz Flute . . . . . pp	73	
73	..	Stopped Flute . . . pp	73	
74	..	Salicional . . . . . p	73	
75	..	Voix Celeste . . . . p	61	(Tenor C)
76	..	Violin Diapason . . mp	73	
77	4	Violina . . . . . p	73	
78	..	Traverse Flute . . mp	73	
79	..	Octave . . . . . mp	73	
80	2	Piccolo . . . . . pp	61	
81	IV	Mixture . . . . . mp	292	
82	16	Bourdon . . . . . ppp	73	
83	8	Vox Humana . . . pp	73	
84	..	Oboe . . . . . mp	73	
85	..	Cornopean . . . . . f	73	
86	4	Clarion . . . . . mf	73	
87	16	Contra Bassoon . . mf	73	
		Tremulant		

88	8	Dolce . . . . . pp	73	
89	..	Stopped Flute . . . mf	73	
90	..	Viola di Gamba . . mp	73	
91	..	Voix Celeste . . . mp	63	(to B flat)
92	..	Open Diapason . . mf	73	
93	4	Traverse Flute . . p	73	
94	..	Gemshorn . . . . . mf	73	
95	2	Flautina . . . . . p	61	
96	III	Sesquialtera . . . mp	183	
97	16	Bourdon . . . . . pp	73	
98	8	Vox Humana . . . p	73	
99	..	Oboe . . . . . mp	73	
100	..	Trumpet . . . . . f	73	
101	4	Clarion . . . . . f	73	
102	16	Double Trumpet . . f	73	
		Tremulant		

C	H	O	I	R
103	8	Dulciana . . . . . ppp	61	
104	..	Unda Maris . . . . . ppp	49	
105	..	Lieblich Gedeckt . . pp	61	
106	..	Melodia . . . . . pp	61	
107	..	Gemshorn . . . . . pp	61	
108	..	Viola di Gamba . . pp	61	



109	..	Open Diapason . . mp	61
110	4	Wood Flute . . . . pp	61
111	..	Violina . . . . . pp	61
112	..	Gemshorn . . . . . p	61
113	2	Piccolo . . . . . pp	61
114	2 $\frac{3}{4}$	Twelfth . . . . . ppp	61
115	1 $\frac{3}{4}$	Tierce . . . . . ppp	61
116	16	Dulciana . . . . . pppp	61
117	8	Musette . . . . . p	61
118	..	Clarion . . . . . p	61
119	..	Trumpet . . . . . mf	61
120	4	Clarion . . . . . mf	61
		Tremulant	

121	8	Gemshorn . . . . . pp	73
122	..	Viole d'Orchestre . mf	73
123	..	Viole Celeste . . . mf	73
124	..	Gross Flute . . . . mf	73
125	..	Stentorphone . . . f	73
126	4	Harmonic Flute . . mp	73
127	2	Harmonic Piccolo . p	61
128	8	Quintadena . . . . p	73
129	..	Orchestral Oboe . . p	73
		Tremulant	

S	O	L	O	( " L " )
130	8	Cor Anglais . . . . p	73	
131	..	Tuba Mirabilis . . . fff	73	
132	(8)	*Celeste . . . . . p	61	# 132
133	(4)	Celeste . . . . . p	..	

\*Drawn by coupler tablet.

CHAPEL ("X" PLAYED FROM SWELL)				
134	8	Salicional . . . . .	p	61
135	..	Melodia . . . . .	mp	61
136	..	Open Diapason . .	mf	61
137	4	Octave . . . . .	mp	61
138	16	Bourdon (Pedal) .	mp	27



C O U P L E R S									
PEDAL					GREAT				
4'	S	C	S	L	S	S	L		
8'	G	S	C	G	S	C	G	S	C
16'									
SWELL					CHOIR				
4'	S	S	X		S	S	C	L	L
8'					G	S	C	G	S
16'	S	S			S	C	S	C	L

NOTE: Antique typography refers to Gallery organ.

P I S T O N S									
DUALS					MANUAL				
Futti . . . . .	3*	3*			3*	3*			
Pedal . . . . .	3*	3*			3*	3*			
Great . . . . .	8	8							
Swell . . . . .	6	5							

Choir . . . . .	6	3
Solo . . . . .		2
Couplers . . . . .	2	2
REVERSIBLES		
G to P*		
S to P		
C to P		
G to P*		
S to P		
C to P		
L to P		

G to P*	
Bourdon 32'	
Bombarde 32'	
G to P*	
Bourdon 32'	
Trombone 32'	

A C C E S S O R I E S									
MANUAL					PEDAL				
†Chancel off crescendo					Chancel alone				
†Gallery off crescendo					*Gallery alone				
*†Gallery alone					*Both on				
*†Both on					Chapel on hand pistons				
†P comb. to G					S and X crescendo				
Manual 16' off					C crescendo				





Coupler 16' off  
 Pedal 32' and 16' off  
 General release  
 General release  
 Adjuster  
 Adjuster

S crescendo  
 C and L crescendo  
 Register crescendo

†Coupler tablets

\*Duplicated between manual and pedal

W. Lynwood Farnam, organist of Emmanuel Church, Boston, disregarded many of the outworn conventions of organ building in order to give his church an instrument of unique design, and he has succeeded in producing a church instrument of highest quality specifications. The chancel organ is a rebuilt and enlarged three-manual instrument of excellent proportions, while the gallery instrument is a complete four-manual organ, a memorial to Silas Reed Anthony.

Organ cases are the last thing thought of as a rule, with the result that they are the last things we care to look at. Not so with Mr. Farnam's organ. Francis R. Allen is the designer of the remarkable gallery case-work which we are privileged to picture for the benefit of the American organ world. Every detail of the case merits closest scrutiny. The work was executed by Messrs. William F. Ross & Company (Boston); the figures were carved by John S. Kirchmayer of that firm. The photographs were made by Ellison (Boston).

The specifications present several new features of special worth. Possibly the

one having greatest possibilities is the list of mutation registers, Quint, Tierce, Twelfth, Octave Tierce, Septieme. Just why recent specifications have not made use of these excellent tone colorers is hard to understand, especially when the production of tone colors by synthetic processes is the subject of so much discussion. They are made valuable in practical specification by their voicing. Mr. Farnam leads the way by voicing them very softly. His entire scheme of voicing is ideal for a Church instrument. The antiphonal effects he will get will be an unending source of pleasure and artistic experiment. The Coupler Board shows a fairly complete list of Couplers—possibly as large a list as dare be used until we find some better means of locating them. It is by Couplers that the tone—both solo and ensemble—is colored, hence the need in the modern organ for a complete list of them. Couplers may be said to have passed the point where they can be confusing because of their number, and have reached that stage where much greater confusion is caused by lack of some particular Coupler when it is most needed. Mr. Farnam has chosen wisely, planned well, and will now have the satisfaction of presiding over an instrument by which he can interpret his particular art in a most gratifying manner. Such an instrument is required for, and only such a one is worthy of, the art of Mr. Farnam.

# RECITAL PROGRAMS

## MRS. J. H. CASSIDY

Mendelssohn.....\*Overture—Ruy Blas  
Gillette.....From the South  
Federlein.....Valerie  
Godard.....\*Adagio Pathetique  
Guilmant.....Scherzo (Sonata 5)  
Wheeldon.....The Minster Bells

## WILLIAM C. HAMMOND

Rousseau.....Theme and Variations  
Ravel.....Pastorale  
Saint-Saens.....Allegretto  
N. H. Allen.....Fantasie  
Frysinger.....Nocturne  
Gillette.....From the South  
Burleigh-Biggs.....\*Deep River  
Raff.....\*March

## MISS ALICE E. HARRISON

Mendelssohn.....Sonata 2  
Wagner.....\*Prelude to Lohengrin  
Galty Sellers.....At Sunset  
Horsman.....The Curfew  
Stebbins...Where Dusk Gathers Deep  
Stebbins...Oh The Lilting Springtime  
Hoffman.....\*Scherzo  
Tschaikowsky.\*Andante ("Pathetique")  
Rene L. Becker...Song of the Seraphim  
E. F. Johnston.....Autumn  
Dvorak.....\*Humoreske  
Frysinger.....At Twilight  
Oscar Schminke.....Festal Postlude

## MISS OLA KELL

Becker.....Marche Nuptiale  
Yon.....Gesu Bambino  
Mendelssohn.....Sonata 6  
C. A. Stebbins,  
Where Dusk Gathers Deep  
G. B. Nevin.....Will o' the Wisp  
S. T. Strang.....Cantique d'Amour  
Wolstenholme.....Allegretto Ef  
Blakeley.....Toccata A  
J. H. Brewer.....Echo Bells  
I. R. Gillette.....From the South  
Demarest.....Sunset; Thanksgiving

## J. B. FRANCIS McDOWELL

Beethoven...\*Overture to "England"  
Moszkowski-McDowell.....\*Serenata  
Botting.....Caprice B. f.

Scotson Clark.....Chorus of Angels  
Guilmant.....Lamentation  
Buxteheude.....Fugue C  
Nevin.....\*Venetian Song  
Battmann.....Birds of Armonon  
Bach.....Prelude and Fugue E m.  
Buck.....Home, Sweet Home  
Westerhout.....Rondo d'Amour  
Mendelssohn.\*War March of the Priests

## SUMNER SALTER

Handel.....Overture (Occ. Oratorio)  
Tschaikowsky.\*Andante Cant. (Op. 11)  
Schubert.....\*Marche Militaire  
Karg-Elert.....Clair de Lune  
Bossi.....Scherzo G m.  
Kinder.....Serenade  
Hollins.....Overture C m.

## H. J. STEWART

Becker.....Sonata 1  
Beethoven...\*Larghetto (Violin Conc.)  
Bonnet.....Elves  
Blanchet.....Pastoral Scene  
Massenet.....\*The Angelus  
Bach.....Fantasia and Fugue G m.  
Karg-Elert.....Clair de Lune  
Mozart.....\*Overture (Figaro)

## LATHAM TRUE

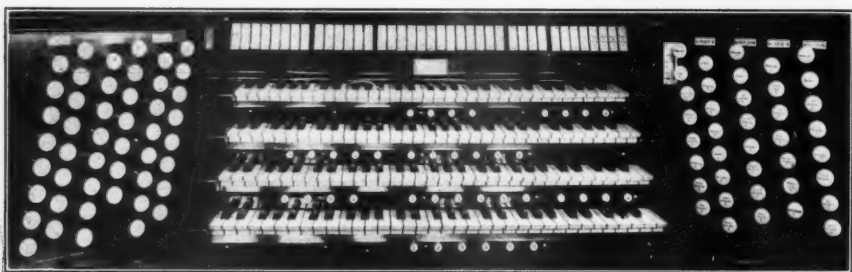
Sibelius.....\*Finlandia  
Guilmant.....Adagio (Sonata 5)  
Bach.....Fantasia G m.  
Noble.....Elegy  
Giordiani.....Caro moi ben  
Boccherini.....\*Menuet  
Debussy.....\*Arabesque  
Wagner.....\*Parsifal Vorspiel  
Tschaikowsky.\*Andante Can. (Sym. 5)  
Rachmaninorr.....\*Prelude Csm  
Tschaikowsky.\*Finale (Sym. Pathet.)

## CARL PAIGE WOOD

Rheinberger.....Sonata A m.  
Chauvet.....Andantino  
Rebikow...Les enfants—La fille bercant  
Debussy.....Ballet  
Borodin,

At the Convent—Revery—Nocturne  
Lachner.....Marche Celebre  
Stoughton...Within a Chinese Garden  
G. B. Nevin.....Sketches of the City  
Bossi.....Hora Gaudiosa

# NORMAN NAIRN'S NEW ORGAN



Central Presbyterian Church, Rochester, N. Y.  
Specifications by Norman Nairn and John A. Bell  
Built by Casavant Brothers

Registers	73
Pedal	17
Great	15
Swell	15
Choir	13
Solo	6
Echo	7
Couplers	38
Pistons (Absolute)	35

P	E	D	A	L	4 1/2"	W	I	N	D
1	16	Gedeckt . . . . .	w	pp	..	# 43 S			
2	..	Contra Gamba . . . . .	m	p	..	# 55 C			
3	..	Second Bourdon . . . . .	w	mf	32				
4	..	Bourdon . . . . .	w	f	32				
5	..	Metal Diapason . . . . .	m	f	..	# 29 G			
6	..	Violone . . . . .	m	f	32				
7	..	Open Diapason . . . . .	w	ff	32				
8	8	Flute Dolce . . . . .	w	p	..	# 43 S			
9	..	Viol d'Amour . . . . .	m	p	..	# 51 C			
10	..	Violincello . . . . .	m	f	32				
11	..	Flauto Major . . . . .	w	ff	32				
12	32	Open Diapason . . . . .	w	mp	32				
13	..	Resultant . . . . .	w	mf	..	# 4, 7			
14	16	Posaune . . . . .	m	mf	..	# 47 S			
15	..	Tuba Major . . . . .	m	ff	..	# 30 G			
16	..	*Trombone . . . . .	m	fff	32				
17	8	*Tuba . . . . .	m	ff	32				
*15" wind.									

G	R	E	A	T	4 1/2"	W	I	N	D
18	8	Erzähler . . . . .	m	pp	73				
19	..	Clarabella . . . . .	w	p	73				
20	..	*String Diapason . . . . .	m	f	73				
21	..	Gamba . . . . .	m	mf	73				
22	..	Gamba Celeste . . . . .	m	mf	73				
23	..	*Horn Diapason . . . . .	m	f	73				
24	..	*Philomela . . . . .	w	ff	73				
25	..	*Open Diapason . . . . .	m	ff	73				
26	4	Flute Harmonique . . . . .	m	f	61				
27	..	Octave . . . . .	m	f	61				
28	III	Mixture . . . . .	m	mf	183				
29	16	*Double Open Diapason . . . . .	m	f	73				
30	8	*Tuba . . . . .	m	ff	84				
31	16	*Ophecleide . . . . .	m	ff	73				
32	(8)	Celesta . . . . .	..	..	54				
		Tremolo . . . . .	..	..					
		*10" wind.							

S	W	E	L	L	4 1/2"	W	I	N	D
33	8	Aeoline	.	.	m	ppp	73		
34	..	Stopped Diapason	.	.	w	p	73		
35	..	Salicional	.	.	m	p	73		
36	..	Melodia	.	.	w	mp	73		
37	..	Viol d' Orchestre	.	.	m	mf	73		
38	..	Vox Celeste	.	.	m	mf	73		
39	..	Open Diapason	.	.	m	f	73		
40	4	Flute d'Amour	.	.	wm	p	61		
41	4	Gambette	.	.	m	mf	61		
42	III	Dolce Cornet	.	.	m	p	183		
43	16	Bourdon	.	.	w	p	73		
44	8	Vox Humana	.	.	m	pp	73		
45	..	Oboe	.	.	m	mp	73		
46	..	Cornopean	.	.	m	f	73		
47	16	Posaune	.	.	m	mf	73		
		Tremolo	.	.	.	.	.	.	.

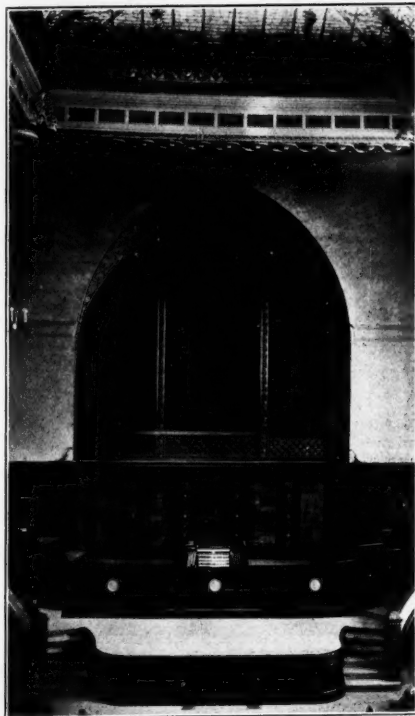
C	H	O	I	R	4 1/2"	W	I	N	D
48	8	Unda Maris	. . .	m	pp	61			
49	..	Dulciana	. . .	m	pp	73			
50	..	Concert Flute	. . .	m	mp	73			
51	..	Viol d'Amour	. . .	m	mp	73			
52	..	Open Diapason	. . .	m	mf	73			
53	4	Rohr Flute	. . .	m	mp	61			
54	2	Piccolo	. . .	m	p	61			
55	16	Contra Gamba	. . .	m	p	73			
56	8	Quintadena	. . .	m	p	73			
57	..	Clarinet	. . .	m	mp	73			
58	..	Orchestral Oboe	. . .	m	mf	73			
59	..	Cor Anglais	. . .	m	mf	73			
60	(8)	Celesta	. . .	. . .	. . .	. . .	# 32 G		
		Tremolo	. . .	. . .	. . .	. . .			

S	O	L	O	1 5 "	W	I	N	D
61	8	Gross	Gamba	. . m	ff		73	
62	..	Gross	Flute	. . w	ff		73	
63	..	Stentorphone		. . m	fff		73	
64	4	Horn	Flute	. . w	f		61	
65	8	French	Horn	. . m	f		73	
66	..	Tuba	Mirabilis	. . m	fff		73	
		Tremolo		. . . . .				

E	C	H	O	6 "	W	I	N	D
67	8	Spitz Flute . . .	m	pp	73			
68	..	Flute Celeste . . .	m	p	73			
69	..	String Celeste, two ranks . . . . .	m	mp	146			
70	..	Gedeckt . . . . .	w	mp	73			
71	4	Flauto Traverso . . .	w	p	61			

# NAIRN'S ORGAN

\* \* \*



	CHOIR	SOLO ("L")
4	S C	L
8	G S L E	L † E
16	S C	L

\*E on—G off. †E on—L off.

## PISTONS: ABSOLUTE

### MANUAL

Full Organ	4
Pedal	5
Great	6
Swell	6
Choir	6
Solo	4
Echo	4

### PEDAL

Full Organ	4
G to P Reversible	
Swell Pedal Coupler (reversible)	

## TRESCENDO PEDALS

Great  
Swell  
Choir  
Solo—Echo  
Register

## CONSTRUCTION DETAILS

Cost: Between \$25,000 and \$30,000.  
Echo: Located above auditorium ceiling.  
Great: # 22 and # 29 are not enclosed.  
Chimes: Degan.  
Celesta: Degan.  
Blower: Organ Power Company, 10 h-p.  
Starter: Cutler-Hammer automatic.  
Action Generator: Eck Company.

Console: Stands on a movable platform so it can be lowered for Church Services and raised for Recitals.

Case: No pipes are shown: a coarse meshed curtain covers the organ opening, with plush panels at bottom.

Mr. Nairn proposes to build a residence organ with the materials of the old organ which the present instrument replaces.

72	8	Vox Humana . . . m	pp	73
73	(8)	Cathedral Chimes . . .	21	A to F
		Tremolo . . . . .	..	..

C	O	U	P	L	E	R	S
		PEDAL		GREAT		SWELL	
4	G	S		G S C L		S	
8	G	S C L E		G* S C L E		G C L E	
16				G S C L		S	



# American Guild of Organists



UNITED STATES AND CANADA

ORGANIZED APRIL 15TH 1896  
CHARTER GRANTED DECEMBER 17TH 1896  
AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

INCORPORATED DECEMBER 17TH 1906  
AMENDED CHARTER GRANTED JUNE 17TH 1909



Address All Official Correspondence to the General Offices:  
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## HEADQUARTERS NEWS L A T H A M T R U E

The greatest problem confronting the Guild today is that of solidification of operation. There is not the slightest question, and never was, of solidification of interests; every officer, every committeeman, every member wants but one thing: The betterment of the organ world as it shall be manifest in the betterment of the individual. How can the American organ world be best served? The Russian situation today demonstrates the fallacy of utter independence of the constituent parts of any whole. German imperialism on the other hand demonstrates with equal clarity the terrific consequences of abject centralization. How to strike the middle ground is the chief objective before us today.

But the prospects were never so bright. A swing of the pendulum in either direction but restores it the more speedily to the middle ground; a pendulum that never swings is dead. And so the Guild, controlled as it is by men of keenest insight and unquestioned enthusiasm both in the Council and the Chapters, is speedily adjusting itself to its enlarged sphere of activity, and that adjustment, thanks to the fine spirit of loyal co-operation, is swiftly settling into its rightful channel of justice to—not this or that official, but to the most important asset of the American Guild of Organists—the Individual Member, be he Founder, Fellow, Associate, Colleague, or Subscriber.

### DIVIDING RESPONSIBILITIES

The one thing in the Guild that should be divided is Responsibility. About the middle of February T. Scott Buhrman resigned the secretaryship of the Guild. It had been increasingly evident for some time that he could not continue to fill the double office of secretary-editor and do justice to the duties of both. I have been in the office, averaging three or four whole and half days a week, since early November; and I believe I have never known Mr. Buhrman to be free to do editorial work for an uninterrupted hour at a stretch. Besides the considerable routine work of the office, there have been the increased demands occasioned by the convention, the new registration bureau and the magazine itself, and he gave the whole day, from nine to five, to his secretarial duties. And Mr. Buhrman the editor took what time and energy were left. He will now devote his full time to his editorial duties, and those are, and ought to be, a "man's" job.

Mr. Buhrman has been an efficient secretary. When he entered the office, last April, there was one, and only one, list of members; and it was wholly unclassified. If letters were to be written to the members of any Chapter, the only way of getting at the membership of that Chapter was to go through the complete list, name by name. And there were no

lists, outside the incomplete ones in the year books, of Associates, Fellows, and Founders, past officers committees. In all about 10,000 cards have been written under Mr. Buhrman's supervision; and there are now three complete card indices of members—a "master" index, which gives full and complete information about every member, past and present; indices of active members, Founders, Fellows, Associates, Honorary Associates, Subscribers, Chapter officers, etc.; and complete Chapter indices. Besides, there is a complete set of stencils arranged by chapters and showing what members have paid their current dues. Thus information of all kinds is at one's finger-tips.

During the year complete filing equipment and up-to-date office furniture have been installed. One of Mr. Buhrman's plans for the increased service of the General Office was a Guild Registration Bureau. It has been in operation only a month or two, but so far about thirty organists have registered, and the character of the registrants is so high that the future of the Bureau seems assured. Mr. Buhrman is a Guild product. He passed the Associateship in 1908 and the Fellowship a year later. He was at one time Chairman of the Membership Committee of the Council, and the propaganda undertaken under his leadership resulted in the addition of about eighty members to Headquarters. During his summer reorganization work he succeeded in restoring to active membership about twenty members, including one Founder and several academic members, who had drifted away from Guild interests; this resulted in adding no small revenue to the Treasury from back dues.

Miles I'A. Martin, F.A.G.O., succeeds Mr. Buhrman as General Secretary by appointment pro tempore, and will unquestionably be ratified by the Council as this goes to press. He passed the Associateship in 1913 and the Fellowship in 1916, and is likewise a Guild product. All business relative to Guild activities, and including the mailing of the magazine, should be addressed to Mr. Martin at the General Office, 90 Trinity Place.

## NOMINATING COMMITTEE

The Committee, Dr. Clarence Dickinson, Chairman (Messrs. Baldwin, Goldsworthy, Hedden, Wilson), reported the following nominations for General Officers for 1918-19:

*Warden:* Clifford Demarest, F.A.G.O.  
*Sub-Warden:* Frederick Schlieder, F.A.G.O.

*Gen. Sec.:* T. Scott Buhrman, F.A.G.O.  
*Gen. Treas.:* Victor Baier, Mus. Doc., F.A.G.O.

*Gen. Regis.:* Miles I'A. Martin, F.A.G.O.

*Librarian:* H. Brooks Day, F.A.G.O.  
*Auditors:* Gottfried H. Federlein, F.A.G.O.; Harold Vincent Milligan, F.A.G.O.

*Chaplain:* The Rev. Wm. T. Manning, S.T.D.

### Councilors 1918-1921

John Hyatt Brewer, Mus. Doc., F.A.G.O., A.G.O.

Oscar F. Comstock, F.A.G.O.

Warren R. Hedden, Mus. Bac., F.A.G.O., A.G.O.

Norman Landis, A.A.G.O.

Lawrence J. Munson, F.A.G.O.

Albert Reeves Norton, A.A.G.O.

Frank L. Sealy, F.A.G.O., A.G.O.

Homer Emerson Williams, A.A.G.O.

## THE CLEMSON PRIZE

Miss Frances McCollin, Philadelphia, Penna., won the prize by unanimous verdict in favor of her anthem, "The Lord is King." In 1916 Miss McCollin won first prize for an anthem, "O Sing Unto the Lord" (Manuscript Music Society of Philadelphia), and in January of the present year the Matinee Musical Club prize of One Hundred Dollars for "The Singing Leaves," a three-part cantata for women's voices.

Miss McCollin was born in Philadelphia October 24, 1892, studied piano, organ and composition with D. D. Wood, W. W. Gilchrist and H. A. Matthews. Ditson & Co. have recently published "The Sleeping Beauty," a cantata by Miss McCollin for women's voices, which is to be given public performance in Philadelphia by the Eurydice Chorus, under the baton of Arthur D. Woodruff.



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# G E O R G I A

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## W A L T E R P E C K S T A N L E Y

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Dean: Cecil P. Poole, P. O. Box 774, Atlanta, Ga.

Secretary: Eda E. Bartholomew, 225 Peachtree Street, Atlanta, Ga.

Treasurer: Merrill Hutchinson, 15 W. 11th Street, Atlanta, Ga.

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### R E C I T A L

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The first organ recital of 1918 was given in Agnes Scott College Chapel, Decatur, Ga., on January 7th, by C. W. Dieckmann, A. A. G. O. The recital was preceded by a supper and short meeting. Mr. Dieckmann played the following program:

Sonata in F.....Wolstenholme  
Scherzando de Concert, Op. 29, No. 3,

Pierre  
Andante Cantabile (Modern)...Dethier  
5 Scherzo Symphonique.....Faulkes  
Capriccio in A.....Faulkes  
Fugue in D, Bk. 4, No. 3, Peters Ed.,

Bach  
March, from 2nd Suite.....Boellmann

Mr. Dieckmann was assisted by Miss

Berte Hutchings who sang "My Heart at Thy Sweet Voice," by Saint-Saens; also, Woodman's Birthday Song and An Open Secret.

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### V A R I O U S N O T E S

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Walter Peck Stanley's recital scheduled for January 22, had to be postponed on account of the severe weather and the great and unprecedented scarcity of coal.

For the same reason, the organ recital by the distinguished French organist, Joseph Bonnet, is postponed to the second week in April.

Musical plans, generally, have been upset by the continued severe cold weather which is unprecedented, according to the oldest residents here.

# I L L I N O I S



Dean: J. Lewis Browne, Mus. Doc., No. 122 S. Desplaines Street.  
 Sub-Dean: Mrs. Geo. Nelson Holt, F.A.G.O., 4436 Berkeley Avenue.  
 Secretary: Florence Hodge, A.A.G.O., 4717 Sheridan Road.  
 Treasurer: John Allen Richardson, 4945 Dorchester Avenue.

The next dinner will be held February 4, and a special call has been issued for all members to be present.

At the dinner Monday, January 14, the program was presented by Mrs. Lillian French Read, soprano, and John T. Read, bass. Mrs. Beach's "Canadian Boat Song" was sung as a duet. Mr. Read then sang "Gallops," by Helen Ashley, and "The Hunter's Horn," by Flegier. Mrs. Read's selections were "Snowflakes," by Mallison; "Norse Maiden's Lament," by Heckscher, and "Autumn Storm," by Grieg. The program closed with a duet, "The Gondoliera," by Henchel.

Friday evening, January 25, a service was held at Temple Emanuel, Buckingham place, near Broadway, Chicago, with the following program.

Pastorale (First Sonata), Guilmant; Berceuse, Dickinson; "Jubilate," Silver.—Mrs. Sarah Wildman Osborn.

Pastorale in G, Franck; Elevation, Rousseau; "Entree du Cortege," Du-bois—Frank Van Dusen.

Anthems—"May the Words," Rogers; "A Song in the Night," Matthews; "He Watching Over Israel," Mendelssohn.

Duet—"O Lovely Peace," Handel—Mrs. Holstmann and Mrs. Slade.

The service was played by Miss Stella L. Roden, organist of the temple, and the anthems were sung by the quartet of the

church. Albert Cotsworth presented the purposes and ideals of the Guild.

Sunday evening, January 27, a service was held at the Morgan Park Methodist Church, the program being as follows:

Fantasia on Church Chimes, Harris; Berceuse, Kinder; "Oh, the Liltling Springtime," Stebbins—Miss Caroline Marshall.

"Dreams" (Seventh Sonata), Guilmant; Prayer in E flat, Lemaigre; March for a Church Festival, Best—Mrs. Sara L. Beals.

Anthems—"Glorious Is Thy Name," Mozart; "Fear Not Ye, O Israel," Spicker.

Solo—"Behold, the Master Passeth By," Hammond—Mrs. Virtie A. Watkins, director of choir. Miss Alice B. Gray, organist of the Church, played the service.

March 10th, in the afternoon, there will be a service at the Second Presbyterian Church, A. F. McCarrell, organist and director. Walter Keller and Rosseter G. Cole will play.

There will be a service under the auspices of the Chapter, Sunday evening, March 3d, at the First Congregational Church, Wilmette, Illinois. The soloists will be Miss Florence Hodge, Miss Mary Porter Pratt, John Doane and John W. Morton. The service will be played by Miss Florence Hodge.



# K A N S A S M I L D R E D H A Z E L R I G G

Dean: D. A. Hirschler, 1230 Market St., Emporia.  
Sec.: Mrs. Paul R. Utt, Ottawa University, Ottawa.  
Treas.: Miss Mildred Hazelrigg, 1515 W. 6th St., Topeka.



Mrs. Paul R. Utt, secretary of the Kansas Chapter, 1917-1918, is the head of the piano and organ department of Ottawa University Conservatory at Ottawa. She is organist of the university church, the First Baptist Church of Ottawa. Mrs. Utt is planning a series of recitals during Lent if the fuel situation permits.

## GUILD PROGRAM AT PARSONS

Kansas organists, members of the Guild, gave an interesting program, February 7, at Parsons, before the Kansas State Music Teachers' Association. The program follows:

Evening ..... Sjögren  
Agitato from Sonata in D minor.

Rheinberger

Mr. Hagbard Brase, Lindsborg  
Benediction Nuptiale ..... Dubois  
Grand Choeur ..... Dubois

Dr. Frederic Rogers, Hutchinson  
Variations de Concert ..... Bonnet  
Mr. Alfred Huback, Independence

Toccata and Fugue in D minor.... Bach  
Mr. Horace Whitehouse, A. A. G. O.,  
Topeka

Prefude and Fugue on "B-A-C-H",  
Liszt  
Mr. D. A. Hirschler, A. A. G. O.,  
Emporia

Choral in A minor..... Franck  
Miss Mildred Hazelrigg, Topeka

## SONG OF THANKSGIVING

An interesting number given on the Kansas Composers' program at the same convention was a new organ composition, "Song of Thanksgiving," by Charles S. Skilton, F. A. G. O. Mr. Skilton played his own composition. On February 5th, Mr. Skilton conducted the Kansas City Symphony Orchestra in a rendition of his "Indian Dances."

## DR. FREDERIC ROGERS

The City Commission of Hutchinson appointed Dr. Frederic Rogers Director of Municipal Music, January 1, 1918. The position includes the Municipal Orchestra, Municipal Band and Chorus and pays a salary of \$1,200 per annum. Dr. Rogers teaches in the Hutchinson Conservatory of Music and is 'cellist of the Hutchinson String Quartet. He has been in this country twenty years and during that time has given two hundred and eighty-seven organ recitals, mostly upon new organs. He is also a composer.

Dr. Rogers is organist and choir director of the First Presbyterian Church. He gave at the church a series of weekly vesper services during January and February. Each service featured the music of the country about which the minister spoke. French, English, Italian and Russian music was given during the Sundays of January. The music of the Near East, of South America, and of the United States was used in February.

The service of French music, which inaugurated the vesper series, was a type of the high character of the services that followed.



# M I S S O U R I



Dean: Edward M. Read, 5649 Cates Avenue, St. Louis, Mo.

Sub-Dean: Wm. M. Jenkins, Box 1010, St. Louis, Mo.

Secretary: Geo. Enzinger, 5371 Cabanne Avenue, St. Louis, Mo.

Treasurer: Alpha T. Stevens, 2212 N. Broadway, St. Louis, Mo.

At the regular meeting on Monday evening, January 28th, after an excellent dinner and the reading of the usual reports, the Chapter listened to a most interesting address by one of its members, Mr. Paul J. Weaver, Organist, and Choirmaster of the West Presbyterian Church and Assistant Supervisor of Music in the Soldan High School, where Mr. Weaver is doing noble work in the good cause. His subject was "Music in the Public Schools." He divided the musical life of a child into five periods, beginning with the home influence and environment before attaining the school age and explaining the difficulties to be overcome, these depending largely upon the early musical impressions received in the home. The subject was handled by Mr. Weaver in a way that held the interest and attention of every one present, and he was given a unanimous vote of thanks for his able address. In a brief discussion which followed it was the consensus of opinion that the teaching of music in the Public Schools, involving hundreds of thousands of children, could not fail eventually to be of great benefit to the regular musical profession.

Much of the activities in giving Organ Recitals has been suspended owing to the desire of the government to conserve both light and heat, many of our largest

churches dispensing with their Sunday evening services. As soon as conditions resume their normal basis, it is expected a large number of recitals will be given.

William John Hall has been honored during the past two months by having his tone poem "Victory" used in New York by several organists, and Clarence Eddy has requested the privilege of using it in his concert tour this season. Mr. Hall has a number of good selections which will be published this season to meet the increased demand.

The monthly meetings of this Chapter are arranged in a unique manner. The meetings are held in former Dean Hall's studios, where a complete set of dishes, etc., are kept. The dinners are ordered from a catering company, who deliver them to the studios, where maids serve them to the members at two long tables, giving absolute privacy and freedom of speech.

Two items sent for the first (January) number were omitted for want of space.

These were—An A. G. O. Organ Recital program in December of Mr. E. R. Kroeger.

And a clipping of humorous tendency in connection with the dying request of an old English organ blower!



## NEW ENGLAND GEO. A. BURDETT — W. LYNNWOOD FARNAM

Dean: Walter J. Clemson, M.A., A.G.O., Taunton, Mass.  
Sub-Dean: B. L. Whelpley, 6 Newbury Street, Boston.  
Treasurer: Wilbur Hascall, 36 Bromfield Street, Boston.  
Secretary: J. D. Buckingham, Steinert Bldg., Boston.

A surprisingly good number braved the rigors of a night harsh with cold, snow and wind, on January 7th. The event was one of our "Socials." Those attending it were richly rewarded by a highly remarkable address. Even as I write, at the end of the month, those who heard it still talk of it; and the absentees are now reproaching themselves for their great loss. We have had many brilliant expert speakers and addresses at our social meetings, but this one upon "Church Acoustics" (with ample screen illustration) stands out prominently in the list. The speaker, Clifford Melville Swan, is associated, I believe, with Professor Sabine, and shares with him his authority on this subject. The address was replete with important information; it was made peculiarly illuminating and memorable, as well as interesting, by its informal freedom of treatment and by its intimate and conversational manner. The scope and scale were clear in outline; and yet the numerous "points" were vivid, well emphasized and keenly discriminating. Many matters, more or less familiar to organists but still vague and uncertain, were brought into exact focus and fixed in the understanding with fact and figure. For example: the difference between conditions favorable to speaking and those demanded by music, and the way to harmonize these; the employment of felt in overcoming echo and excessive reverberation (not synonymous terms, by the way, and *both resulting from resonance*); the whole question of carpets, cushions, and the like; the great value in this connection of using old woods, and cement tiles in interior construction; the grave shortcomings of architects in regard to space and position proper for an organ—and also the ways in which organ-builders sometimes fail to utilize wisely the conditions that exist.

Speaking of felt brings to mind a sug-

gestive instance of a kindred means which was conspicuously successful in removing a bad echo. Harvard Hall in the Harvard Club of Boston has a stone floor, high oak wainscoting with stone upper walls and a heavily paneled ceiling. The echo in the hall was found to be prohibitive. There is a fine four-manual organ in the gallery: a recital on this was an aurora borealis of sound. A piano sounded like a tonal fog; a speaker gave forth a verbal blur. But this was all cured by hanging against the stone upper walls, on three sides of the hall, several large, especially made tapestries backed by horsehair cushions four inches thick.

Executive Committee meetings, ordinary and extraordinary, have taken place; they have been, as ever, animated and earnest—in the main, deeply concerned with the welfare and the present outlook of the Guild. The Chapters are parts of the Guild, branches of the tree. The life of the branches is as the life of the roots, and the New England Chapter, being the second one established, comes pretty close to the original stock. Moreover, our foundational membership, our methods in general and our special activities were of value and help in the undertaking and spread of the Guild propaganda. That is but natural and self-evident, and has been repeatedly attested in the assurances of the Councils. Hence, whatever vitally endangers our usefulness and the safety of our organization is not only a fatal injury to us as a Chapter but is a radical hazard in the health and harvest of the Guild at large.

Arthur Foote, formerly honorary president of the Guild, is gravely interested in its mission and affairs, and hence is anxious over present conditions.

# N E W E N G L A N D B U R D E T T — F A R N A M

We have all been greatly elated and preoccupied with the inauguration of the noble Cassavant organs at Emmanuel Church. The dedicatory recital was supremely impressive and convincing in every way. The organs, in all essential particulars, are beautiful and adequate in a very rare degree. Never has Mr. Farnam's masterly artistry, in its every feature and detail, seemed so amazing and enthralling; his playing was a veritable manifestation of the highest art—art in every phase of the organist's legitimate use of his instrument to high ideal ends; it was a positive revelation. He plans for Lent, by the way, a rich array of exemplary recitals.

In the late winter of 1905 (the year in which our Chapter was established) Mr. Farnam, then organist and choir-master in the Cathedral in Montreal, called upon the writer, then organist in Central Church, after the vespers. He was asked to play; there were, as usual, several organists and singers present. He at once "captured" us with several Bach and Widor numbers, rendered in his characteristic fullness and finish of art—and all from memory. The writer was then Dean of our Chapter; we in-

vited Mr. Farnam to give us in Boston a Guest Recital. That event (a wholly memorized and monumental program) was accounted to be as marvelous as anything in its line ever heard here. Out of this event developed his later call to the Emmanuel Church.

Several of our members are engaged in governmental work in music at the camps. For example, Archibald Davison, Jr., Ph.D., Harvard, and Ernest Mitchell, Organist and Choirmaster in Trinity Church, are at work upon organization and direction in this sphere.

(G. A. B.)

Organ recital at the Harvard Club of Boston by Mr. Everett E. Truette, Mus. Bac., A. G. O. (organist of Eliot Church, Newton), January 13.  
Fantasia and Fugue in A minor....Bach  
Adagio from Sixth Symphony...Widor  
Dreams and Maestoso from

Seventh Sonata .....Guilmant  
Poeme d'Automne (1).....Bonnet  
Cantilène .....Hollins  
Suite in G minor.....Truette  
(W. L. F.)



## CENTRAL NEW YORK REBA BROUGHTON MALTBY

Dean: Gerald F. Stewart, Trinity House, Trinity Place, Watertown, N. Y.  
Secretary: Miss Wilhelmina Woolworth, 555 State Street, Watertown, N. Y.  
Treasurer: John P. Williams, 130 Addington Place, Utica, N. Y.

### GRACE CHURCH SERVICE

The December meeting of the Chapter which was held in Grace Church, Utica, was of great interest, and was much enjoyed by the Chapter members and many others who assembled to hear the combined choirs of Grace Church, and of Christ Church, Rochester, sing.

The service, which was choral throughout, included:

147th Psalm ..... Turton  
Magnificat in D ..... Field  
Creed ..... Stainer  
Versicles and Responses.... Plain Song  
Anthem—95th Psalm..... Mendelssohn  
Sevenfold Amen ..... Stainer

The choir, numbering seventy-five men and boys, sang under the direction of Walter Henry Carter, of Christ Church, Rochester, and the service was played by DeWitt Coutts Garretson, A. A. G. O., of Grace Church, Utica.

The Organ Postlude, Alleluia, by Dubois, was played by Harry S. Mason, Mus. B., of the First Presbyterian Church, Auburn, N. Y.

A most interesting address was delivered by Rt. Rev. Charles Tyler Olmstead, D.D., L.L.D., Bishop of Central New York, upon the development of choir music in this country.

### VARIOUS NOTES

The Two Hundred and Fifth Anniversary of the founding of St. Ann's Church, Amsterdam, was celebrated fittingly by a service on October 28th. Special music was rendered by the choir under the direction of Russell Carter, O. and D.

At All Souls Church, Watertown, where Miss Wilhelmina Woolworth, Secretary of the Chapter, is Organist, the choir, under her direction, sang a Patriotic Service for the Allies on January 13th. Among the numbers were the national hymns of Great Britain, France, Italy and Serbia, and the Hymn

of Free Russia, by Balmont-Gretchani-noff. The organ numbers included *Airs of Belgium, Japan, Portugal and Rumania.*

At Emmanuel Church, Little Falls, a Carol Service by the choir was followed by a short recital of organ music, as follows:

The March of the Magi.....Dubois  
Virgin's Lullaby ..... Massenet  
Christmas Night Pastoral.....Merkel  
Hallelujah Chorus .....Handel  
Reba B. Maltby, O and D.

A very "Feast of good things" is being prepared for the people of Rome by John O. Lundblad of Zion Church.

A series of Mystery Plays, adapted to the seasons of the Church Year, written by Rev. Carroll L. Bates, with musical setting by Mr. Lundblad, will be presented at vesper services, the first to be sung January 27th.

The choir of Zion Church will also give The Seven Last Words of Christ by Dubois, on Palm Sunday, Stainer's Crucifixion on Good Friday and Gaul's "Holy City" in June.

During Lent Mr. Lundblad will play a series of two short recitals weekly.

### JANUARY ACTIVITIES

Owing to conditions caused by shortage of fuel, it was impossible to hold the January meeting and service in Little Falls, as planned. Instead, the members met at Grace Church, Utica, and after a brief business session listened to a most interesting report of the National Convention by Dean Stewart, and papers on "The Organist and His Relation to the Community" by Miss Broughton, and "Atrocities" by Mr. Lundblad.

Mr. Charles E. Learned, of Asbury Church, Watertown, read an article from a contemporary journal, which formed the foundation for a general discussion of conditions as organists find them, and suggestions for the improvement of said conditions.

# WESTERN NEW YORK NORMAN NAI RN



Dean: Walter H. Carter, 708 Fine Arts Building, Rochester.  
Sub-Dean: Norman Nairn, 29 Sumner Park, Rochester.  
Secretary: Mrs. Wallace Miller, 305 Birr Street, Rochester.  
Treasurer: Miss Lucy McMillan, 200 Rutgers Street, Rochester.  
Registrar: Miss Gertrude Miller, 184 Gregory Street, Rochester.

## OPENING OF NEW ORGAN

The inaugural recital on the new four-manual Casavant organ in Central Presbyterian Church, Rochester, N. Y., was given on the night of January 3, by John A. Bell, of Pittsburgh, Pa., who designed the organ, and Norman Nairn, the organist at Central Church. The opening of the organ, which is the first of competent size in Rochester available for recitals, served to fill the church with an enthusiastic audience, which was appreciative of the programme presented, which was:

By Mr. Bell.

Overture—"William Tell" .... Rossini  
Largo ..... Handel  
Evening Bells and Cradle Song,

Macfarlane

Toccata in C ..... Bach  
Pastorale in A ..... Guilman  
Prelude in C Sharp Minor. Rachmaninoff  
Hallelujah Chorus ..... Handel

By Mr. Nairn.

Toccata in D Minor ..... Nevin  
Aria for the G String ..... Bach  
The Angelus ..... Massenet  
Finlandia ..... Sibelius  
Fountain Reverie ..... Fletcher  
Marche Russe ..... Schminke

On the following night, Charles Heinroth, of Carnegie Institute, Pittsburgh, Pa., gave a comprehensive programme, and for this recital the church was jammed to the doors. The auditorium seats about 1,800, and there were probably 300 standing. An unusual tribute was paid to Mr. Heinroth in the fact that very few left before the recital was over, and those who did were among the standees.

Mr. Heinroth's playing was such that at the conclusion of the regular numbers he was compelled to respond, giving a brilliant rendition of the well-known Widor Toccata. The organ at Central

Church is wonderfully flexible, and Mr. Heinroth succeeded in bringing out the full resources of the instrument. He played under guild auspices in Rochester last year, and this recital served to increase the regard with which he is held here. His program follows:

Overture to "Sakuntala" .... Goldmark  
"Solfej's Song" ..... Grieg  
Spring Song ..... Macfarlane  
Christmas ..... Dethier  
The Musical Snuffbox ..... Liadow  
The Bells of Berghall Church. Sibelius  
Fugue in D Major ..... Bach  
Lamentation ..... Guilman  
Mock Morris ..... Grainger  
Chromatic Fantasy ..... Thiele  
Praeludium ..... Jarnefelt  
Marche Slav ..... Tchaikovsky

## A RAMBLE AMONG STOPS

A "Ramble Among Stops" of the new organ at Central Church, Rochester, was conducted by Norman Nairn, the organist, on the evening of January 7. This was attended by members of the Western New York Chapter and of the Monroe County Chapter of the New York State Music Teachers' Association. Opportunity was given other organists to try the organ, and Dean Carter gave a resume of the Guild convention. The organists were unanimous in praising the tone qualities and mechanical equipment of the new instrument.

## RECITAL POSTPONED

Because of the serious coal shortage the Western New York Chapter found it necessary to postpone the recital scheduled for January 28, at Central Presbyterian Church, by W. Lynnwood Farnam, of Boston. The recital will be given as soon as the situation eases up. Other recitals planned by the chapter have also been temporarily postponed.





# N O R T H E R N O H I O P A T T Y S T A I R

Dean: J. R. Hall, 814 The Arcade, Cleveland.  
Secretary: Mrs. Otis Benton, 1963 E. 84th Street, Cleveland.  
Registrar: Miss Patty Stair, F. A. G. O., 612 Euclid Avenue, Cleveland.

## A C T I V I T I E S S U S P E N D E D

The activities of the Chapter have been much curtailed by the extremely cold weather and the necessity for coal conservation in the various churches. All recitals have been suspended for the time being, and the regular business meeting scheduled for January 28th at Emanuel Church had to be abandoned in consequence of the postponement of Dr. Charles L. Clemens' recital to have been given at that time and place.

Much regret was expressed at the necessity for this, as Dr. Clemens' programs are always eagerly anticipated.

## R E C I T A L O F M R . M O R S E

The recital of Mr. Charles Morse, of

Dartmouth College, met with better fortune. Government regulations and coal shortage were not then so stringent and it took place as announced on January 5th at the Euclid Avenue Presbyterian Church. Mr. Morse was heard in what might have been termed a program of old favorites, including the charming "At Evening" of Dudley Buck and the fine fugue from the Pastoral Sonata of Rheinberger. An informal reception preceded the recital.

## C O N V E N T I O N R E P O R T

Dean Hall's report of the convention has not yet been given to the Chapter, and is eagerly looked for as containing much of interest.

# S O U T H E R N O H I O



Dean: Sidney C. Durst, F.A.G.O., 137 West 4th Street, Cincinnati, Ohio.  
Sub-Dean: John Yoakley, A.A.G.O., 222 West 4th Street, Cincinnati, Ohio.  
Secretary: C. Hugo Grimm, 2232 Fulton Avenue, Walnut Hills, Cincinnati, Ohio.  
Treasurer: J. Alfred Schehl, A.A.G.O., 1137 Seton Avenue, Price Hill, Cincinnati, Ohio.  
Registrar: Wm. H. Grubbs, 322 West 4th Street, Cincinnati, Ohio.  
Executive Committee: Alois Bartschmid, F.A.G.O.; Paul S. Chance, A.A.G.O.; H. D. LeBaron, A.A.G.O.; J. Warren Ritchey, Gordon Graham, Leo S. Thuis, Carl W. Grimm, Mrs. Nell Rowlett Kemper, Mrs. Lillian Arkell Rixford, Adolph H. Stadermann.

The Southern Ohio Chapter was founded September 27, 1913, as the result of a meeting called June 28, 1913, by Alois Bartschmid, then newly arrived in Cincinnati from Boston, and Sidney C. Durst, a member of the original Ohio Chapter with headquarters in Cleveland. The idea was taken up enthusiastically by the organists of Cincinnati and the neighboring cities and the Chapter feels that it can point with justifiable pride to its record of accomplishment in its four and a half years of existence. During that time it has held a public service each year, one each at Christ Episcopal Church, St. Lawrence Roman Catholic Church, St. John's Evangelical Protestant Church, the Presbyterian Church of the Covenant, and the Mount Auburn Baptist Church. Quite a large number of recitals have been given by both the local and non-resident members, and we have given to the public of Cincinnati two recitals by Edwin H. Lemare, and two splendid ones by his successor in Pittsburg, Charles Heinroth. Dr. Charles E. Clemens and James H. Rogers, of Cleveland, are also included among our guest-recitalists, as are also Herbert Hyde, of Chicago, and Albert Riemen-schneider, of Berea. Social affairs have often been held, the Chapter having been the guests on various occasions of Gordon Graham at Grace Church, Fenton Lawson at the Swedenborgian Church, Warren Ritchey at the Church of the Covenant, Sidney Durst at his home, which contains a lovely two-manual organ, and Mrs. E. R. Stearns at her residence, which is graced by the presence of a large three-manual instrument. Dinners have been held at the Hotel Alms, and at the Oakwood, in the lovely suburb of College Hill. Not the least pleasant have been the informal suppers given by

the officers after the recitals of our visitors. Good feeling extends throughout the membership, and the relationship with the sister chapter of Northern Ohio is extremely cordial. This season our activities have been somewhat lessened, partly because of the reduction of our financial resources made necessary by the establishment of this much-needed magazine, and partly because of the great shortage of coal and gas. In November we enjoyed a recital (made up largely of his own compositions) by Charles Sanford Skilton, F. A. G. O., of the University of Kansas.

Mrs. Lillian Arkell Rixford gave an excellent recital at the College of Music recently, playing among other things an arrangement of the Sonata for two performers of Merkel. Does any one ever see the original for four hands and four feet, on a program? It should prove interesting.

Alois Bartschmid is rejoicing at last in a completely rebuilt and enlarged organ at St. Francis de Sales. We are glad that he survived the ordeal of playing the ancient tracker that was there.

Gordon Graham since January 1st, is organist and choirmaster of the Church of the Advent.

J. Alfred Schehl, our amiable treasurer, since Council has seen fit to lighten his duties, has been devoting himself to composition. A number of anthems, madrigals, songs, and a cantata, are the happy results of his labors. The writer can testify to their excellence, having had the pleasure of looking them over.

Edwin W. Glover, formerly organist of the Mount Auburn Presbyterian Church, died February 8th, after a long illness. He was one of the charter members of this Chapter, and will be greatly missed.



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# O N T A R I O

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## F R E D E R I C K L. P L A N T

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Dean: Richard Tattersall, 347 Brunswick Avenue, Toronto, Canada.  
Secretary: Fred L. Plant, 99 Elizabeth Street, Toronto, Canada.  
Treasurer: Peter C. Kennedy, 473 Brunswick Avenue, Toronto, Canada.

### ORGANIST—MINISTER

[The following is taken from W. F. Pickard's address to the Ontario Chapter on a subject of vital importance; it was printed by *The Canadian Baptist* and reproduced here by their courtesy.]

#### ATTITUDE OF THE MINISTER

(Continued from February)

The minister should encourage the efforts of the choir; give them credit, not so much for what they do, as for what they are *trying* to do. He should pay an occasional visit to their choir rehearsal without being asked or coaxed; give them a short talk on the opportunity, responsibility and dignity of sacred song. He should pray with them. Pray that their efforts may prove a blessing, not only to themselves, but to others. He should be man enough to give a word of commendation when it is merited. The average pastor expects, and usually receives kindly comments from his parishioners. Why not pass some of it along to those doing their best to be of assistance in the work of which he is leader? He should remember choristers are deserving of this, because there are few voluntary workers in the church who give more time, whose duties are more exacting, and who are subject to so much criticism. He should never forget that a personal word, a prayer, a sympathetic comment, will create enthusiasm and a desire on the part of the singers to give of their very best, which will repay him in his work a thousand fold.

Organists are in the minority who look upon their position as an opportunity for doing service in the Kingdom of Christ. Our main objective seems to be profes-

sional. Instead of using musical proficiency as an agency in interpreting a spiritual message, we treat it as the goal in itself. We are more concerned in having a well-trained choir, whose singing will bring prestige to our name and satisfaction to our professional instincts, than we are in using the same as a means of conveying to others the uplifting messages of God and His truths. Too many of us look upon the musical services of the Church with a view to self-advancement, rather than as an asset of the church itself, and in whose welfare we are supposed to be vitally interested.

### DEVELOPING MATERIALS

Those who have difficulty in obtaining material for their adult choirs might find great aid in following out some such system as Mr. W. F. Pickard has at Walmer Road Baptist Church in the form of a musical society of the whole church.

The objective of the Musical Society of this Church is to stimulate a deeper appreciation of the good and beautiful in music, and to develop musical talent among the young people of the Church and congregation. The Society comprises the Church Choir, Sunday-school Choir, Junior Choir, Orchestra and augmented choruses for Xmas and Easter services. The three choirs have separate weekly rehearsals and the voices are tested and classified before membership. The Society is thoroughly organized, with each choir and the large chorus under the control of separate committees.

The Society gives periodic concerts in the church, the last of these being on January 24th, with Mr. Pickard conducting, and Mr. J. H. Cameron, reader, assisting.

# O R G A N J A M E S A . B A M F O R D



Dean: Lucien E. Becker, 368 Multnomah Street, Portland, Ore.  
Secretary: Frederick C. Feringer, 310 Stearns Building, Portland, Ore.  
Treasurer: Hubert C. Ferris, Seward Hotel, Portland, Ore.

It has been the custom of our chapter to hold many of its business sessions during the luncheon hour in a private room in connection with one of the best eating places in the city.

In addition to the transaction of the Chapter's business we frequently entertain organists from other parts of the world who are visiting our city.

At our last session our Chapter was addressed by our Hon. Mayor Geo. L. Baker, and his secretary, Roy W. Kesi. The Mayor, after making some grotesque remarks in which he gave musicians generally a rap for their lack of business sense, spoke along a more serious vein of the uplifting and refining influence of good organ music. He emphasized the fact that "Patience" is a virtue which must be exercised by the western organists where love for the art must be developed to a larger degree than in cities of the Atlantic Coast where music has centuries the start of us.

Our Guild members are looking forward with much anticipation to the recitals to be given on our New Auditorium Organ, by Edwin Arthur Kraft, Organist Trinity Cathedral, Cleveland, Ohio, on March 9, 10. We confidently expect the Auditorium to be filled to capacity. Our Auditorium Organ has been used to augment the Symphony, Grand Opera and Apollo Club work most effectively.

William Robinson Boone has been engaged by the management of the Annual Automobile Show to play a program each afternoon and evening during the exhibit at the Auditorium this month. Our Municipal Organ is truly a "Utilitarian."

The monthly Lecture-Organ Recitals given by Lucien E. Becker, F. A. G. O., on the Olds Memorial Organ at Reed College continue in interest and inspiration. Mr. Becker has made it a point to present one important number of Organ literature besides a number of well balanced lighter compositions in his recitals. These are some of the works produced:

Sonata, A Minor.....Borowski  
Sonata, Op. 154.....Rheinberger  
Sonata, No. 3.....R. L. Becker  
In Memoriam .....Bonnett  
Toccata, Op. 80.....Reger  
Sonata, Pascale .....Lemmens

By special request he played one of his compositions, "Titornello," from manuscript, which is a charming light number that should be in print.

## Olds Memorial Organ

Reed College Chapel

By Lucien E. Becker, F. A. G. O.

15 January 1917

## Program of Modern Compositions

Festival Piece .....Charles A. Stebbins  
Au Bord D'un Ruisseau,  
Rene de Boisdeffre  
Sunrise opus 7, No. 1,  
Sigfrid Karg-Elert  
Clair De Lune opus 72, No. 2,  
Sigfrid Karg-Elert  
Gavotte G minor....Gaston M. Dethier  
In Memoriam .....Joseph Bonnet

## To Memory of the Titanic's Heroes

Ritornello (by request) Lucien E. Becker  
En Bateau .....Claude Debussy  
Toccata opus 80, No. 11....Max Reger  
Lullaby (by request) Will C. Macfarlane



## P E N N S Y L V A N I A P E R C Y C H A S E M I L L E R

Dean: George Alexander A. West, F. R. C. O., F. A. G. O., 5325 Wayne Avenue, Germantown, Philadelphia.  
Sub-Dean: S. Wesley Sears, A. R. C. O., A. A. G. O., 2210 Sansom Street, Philadelphia.  
Secretary: William Forrest Paul, A. A. G. O., 726 North Fortieth Street, Philadelphia.  
Treasurer: Henry S. Fry, A. A. G. O., 1701 Walnut Street, Philadelphia.

Did you ever, dear reader, have a reputation for being a wit thrust upon you, and with this handicap appear at some social function or other only to be pounced upon by a small crowd with the insistent request to "say something funny"? It is horrible. An awful feeling of helpless impotence overwhelms you, there is a wild impulse to shriek and gibber like a maniac, or to take to ignominious flight—anything, in fact, to escape from the awful depression, to which that of the chronic melancholiac is as nothing, which settles down upon you like a pall—it is, in fact, appalling.

Similar feelings come to all editors who see before them acres of space to be filled, but they get used to it in time, like the little boy with the goat-team. They also come to those like the present scribe, who have before them a periodic task of filling so much space with some uplifting message. The possession of a definite allotment of space each month is a priceless boon. Think of the glorious opportunity afforded for enlightening the world, for making the lives of your readers fuller and richer, and for I don't know what all, besides. But there is no rose without its thorn, and some have more than one. In the present case the feeling is almost like that I attempted to describe at the beginning of this page.

Did you ever read that now almost forgotten classic, the "Peterkin Papers"? There is in that immortal work a chapter describing the great book that Solomon John was to write. He argues that people become wise through reading books. This family is not overly wise, and this is easy enough to understand—we have few or no

books. Therefore I will remedy this defect—I will write one. So after much trouble and difficulty some sheets of paper were obtained, some nut-galls (whatever they may be) and vinegar were procured to make ink, and a raid was conducted on the hen-roost to obtain a feather from which to make a quill pen.

Finally the author was ready. He spread his paper on the table, dipped his quill-pen into the home-made ink, held it over the paper, and finally remarked, "But I haven't anything to say"!

All of which is merely a preamble to the statement that the Pennsylvania Chapter has no very startling disclosures to make this month to the great world. The Executive Committee has met and conducted its profound deliberations with accustomed dignity, and there are two public services scheduled for next month, of which full information will be in due course forthcoming in these columns. But of immediate Guild news there is very little. The members of the Chapter are, oh, so busy with extra services, of which Lent always brings us an abundance, and of preparation for Easter when, of all days of the year, music occupies a place in the church service which affords us the consolation that, after all, there are times when our part of the services really does receive a little recognition.

With no definite data before us, it is still quite safe to predict that opportunities for hearing Stainer's "Crucifixion" and Maunder's "Olivet to Calvary" will not be wanting. There will also be performances of more ambitious works, one of which especially—but let us not anticipate!



# NORTHEASTERN PENNSYLVANIA

Dean: T. J. Daniel, 323 Quincy Avenue, Scranton, Pa.  
Secretary: Miss Ellen M. Fulton, 1737 Capouse Avenue, Scranton, Pa.  
Treasurer: Frederick Walbank, 1701 Madison Avenue, Scranton, Pa.



## A MERE SUGGESTION

It has occurred to me several times what an excellent thing it would be if the Examination Committee would gather together their back examination papers and have them bound into convenient volumes to have to sell to Guild members. I remember, as a student in London, preparing for the Metropolitan Examinations the very great help the Royal College of Organists' examination papers were. They were bound, and they were lent me (because they are sold only to the College members) for use at the time. Even when preparing for my A. G. O. exams. I had the use of another R. C. O. book of papers borrowed from an English colleague. As it is now, we have back papers sent us upon application to Headquarters—and I know from experience how easily they scatter themselves around, and lose themselves and are never where they can be found when someone wants to see what a certain test is like. We again apply to Headquarters—and I think, not only would it be a great relief to Headquarters, but it would prove a very useful exercise book in the hands of those who coach eager aspirants for our certificates, were this volume made; also, I have no doubt it would pay for itself.

## VARIOUS NOTES

The Memorial Presbyterian Church of Wilkes-Barre is having its ancient tracker action organ remodeled and enlarged by its original builders, the Hook & Hastings Co. Arrangements have been made for an open meeting of the Chapter to be held in St. Luke's Parish House, when reports of the convention will be given by the Dean and Secretary, and when a question box will be opened and questions discussed.

Two very interesting organ recitals have been arranged to be given during

February, one in the Church of the Good Shepherd, Scranton, by Mr. Homer P. Whitford, F. A. G. O., and the other in St. Stephen's Church, Wilkes-Barre, by J. Fowler Richardson, Mus. Doc.

John H. Shepherd, formerly of this city, now of Wilkes-Barre, is to preside at the organ at the opening of the magnificent new Kalurah Temple in Binghamton next Tuesday evening and also at the concerts on Thursday and Friday evenings, when Lucy Gates, of the Metropolitan Opera Company, and Percy Hemus, noted New York baritone, will be the soloists. The building will be formally dedicated in May.

## IN THE NATIONAL SERVICE

Three members of the local chapter of the Guild are in some branch of the United States or English army. Charles Williams, Organist-Director of the First Baptist Church, in the autumn of 1917, joined the Aviation section of the United States Army and after several months of training in San Antonio, Texas, and Mineola, L. I., sailed October 13th for "Somewhere in France," where at last report he is in fine health and spirits. Frank Samson, Organist of the Presbyterian Church, Carbondale, Pa., joined the local 13th Regiment Band last summer. He is at present in Camp Hancock, Augusta, Ga., attached to the Ammunition Train. A. T. Davies, A. A. G. O., Organist-Director of the Peckville, Pa., Presbyterian Church, leaves for Toronto, Canada, February 5th, 1918, where he will join the Canadian Overseas forces for service in Europe. All of the above-mentioned men have been enthusiastic members of the local chapter of the Guild. They will be greatly missed by their colleagues at home. The very warmest fraternal feelings go with these men in the sacrifices they are making.



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## WEST. TENNESSEE ERNEST F. HAWKE

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Dean: Ernest F. Hawke, F. A. G. O., 1910 Court Avenue, Memphis.  
Secretary: Miss Lucy Andrews, 391 East Street, Memphis.  
Treasurer: Mrs. E. A. Angier, A. A. G. O., 531 Vance Avenue, Memphis.

Those of us who have received the first issue of the *AMERICAN ORGANIST* are highly pleased with the contents and this Chapter extends congratulations to those who are responsible for its presentation in such artistic form.

I note with pleasure an interesting contribution by my friend Dr. Herbert Sanders. These articles should be read by all organists and directors who need help in the selection of suitable and well-written music for their respective churches. I hope the readers will adopt the suggestion of the Editor in preserving their copies and not only read the articles therein but study them.

At the last meeting we decided to bring Mr. Bonnet, the celebrated French organist, to Memphis if the necessary funds could be raised and a church suitable could be obtained. We understand Mr. Bonnet will be touring the Southern States in April, and we hope to be able to announce the engagement of this great organist in the next issue.

We are exerting every effort against adverse conditions to carry this matter

through, as we feel that this event will be a great stimulus to the organ profession and musical appreciation of the public.

Our large and best organs do not exceed \$10,000 in cost; while modern in construction they are not large enough for the rendering of some of the big organ works such as Mr. Bonnet plays.

What we need is an auditorium containing a large, modern organ for public recital purposes. The Memphis public have been urging the erection of an auditorium for the past five years, but since the war, other issues of greater moment demand our attention and support. We live in hopes, however.

We regret to announce the postponement of the January recital on account of the severe weather and coal conservation. We hope, however, to soon resume them. This Chapter has decided to adopt a local registration bureau, and letters are being sent to all the ministers of the local churches informing them of the work and purposes of the Guild and asking their co-operation.



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## SOUTHERN CALIFORNIA WILLIAM EDSON STROBRIDGE

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Dean: Frank H. Colby, 1424 Reid St., Los Angeles.  
Sec.-Treas.: W. C. Vernon Howell, 1333 Stanley Ave., Los Angeles.

# GUILD AT LARGE



## MINNESOTA

The Chapter held its regular monthly meeting on January 22nd in Minneapolis, dinner being served to twenty-three members and guests. After a brief business meeting Mr. F. W. Mueller led the members in a discussion on "The Place of the Prelude and Postlude in the Service." Many interesting and unique views were brought forward.

The local chapter is looking forward to a series of recitals to be given in the state by Mr. Charles Courboin, of Syracuse, N. Y.

## SAN DIEGO

The San Diego Club held its first public service and recital in the First Presbyterian Church, Tuesday, February 19th. Rev. E. F. Hallenbeck conducted the Service and Mr. Albert F. Conant gave the Recital. Miss Ethel M. Widener, organist of the Church, played the service and the voluntaries.

## NECROLOGY

Glover, Edwin W., Mount Auburn Presbyterian Church, Cincinnati, Ohio, deceased February 8, 1918.

Silvester, John, Santa Barbara, Cal., deceased January, 1918.

## HONOR ROLL

Adamson, David R., Company D, 106th Infantry, Camp Wadsworth, Spartanburg, S. C.

**Adamson, John**, Overseas Forces.

Bertl, Emil A., Camp Dix, N. J.

Birch, Robert R.

**Biggs, Richard Keys**, U. S. Naval Base Hospital No. 1, American Expeditionary Force.

Blackmore, P. C.

Bruning, Captain H., Quartermaster's Corps, United States Army Reserve, Boston, Mass.

**Buchanan, Beauford**, Aviation Corps, Italy.

**Bunting, Edward**, 31 Avenue Montaine, Paris, France.

Collins, Earl B., Yaphank, N. Y.

Cottingham, Howard A., Sec. 1, U. S. N. R. F., U. S. S. "Niagara."

Crease, Orlando.

Cushing, Max, Camp Lewis, Field Hospital 363, Washington, D. C.

Dare, George S., 311th Infantry, Camp Dix, N. J.

**Davies, A. T.**, Overseas Forces, Toronto, Canada.

Dill, Russell E., Ordnance Detachment, San Antonio Arsenal, Texas.

Fisher, Ed. J.

Garabrandt, Maurice C.

Hall, Murray F., Battery A, 102d Field Artillery, American Expeditionary Force, via New York.

Hardy, Edward, Fort Oglethorpe.

Harper, Harold B.

Hoy, A. Dwight.

Hyde, Arthur S., 11th Company, 18th P. T. R., Plattsburg, N. Y.

**Johnson, Ed. J.**, Overseas Forces.

**JONES, F. AVERY**, Died of wounds in action, France, Dec., 1917.

Kenyon, W. G., Camp American University Station, Washington, D. C.

Lefevbre, Channing.

Manuel, Philip.

McMichael, Max, Canadian Forces.

Mitchell, A. Gordon, Malta.

Nye, Bernard B.

Parker, Walter D.

Percy, Vincent.

Rapp, Raymond E.

Reinhold, Edgar L., Battery C, 340 F. A. N. A., Funston, Kansas.

Ring, Ross, Company B, 62d Infantry, Presidio, California.

Samson, Frank, Ammunition Train, Camp Hancock, Augusta, Ga.

Sand, Albert, Battery B, 340th Field Artillery, Camp Funston, Kansas.

Sellwood, J. J., Camp Lewis, Field Hospital 363, Washington, D. C.

Smith, Sergeant H. D., Field Hospital No. 29, Camp Logan, Texas.

Steuterman, Adolf, Camp Upton, Yaphank, N. Y.

(Continued on page 178)

(Reprinting from these "Reviews" not permitted.)

**WILLIAM LESTER** (Summy)  
"The Birth of Love" (60)

A Cantata for Soprano, Alto, Tenor and Baritone Soli, with well-written organ accompaniment. Requires half hour for performance.

It opens with the announcement of the fulfillment of prophecy, with the chorus, "The people that walked in darkness have seen a great light," and follows the story of the Nativity, through the visits

Over a brooding world, Where dreams were never fulfilled, God caused His w  
Over a brooding world, Where dreams were never fulfilled, God caused His w  
Plate 5 & 6 (never fulfilled)  
Soft string with St. Day  
57

of the shepherds and the wise men, to close with the chorus, "Behold the Sun of Righteousness hath risen, Hallelujah!" Quite easy enough to be within

O ver the man-ger the an-gels were low- ring. Ev- 'rywhere bright,  
58  
68  
ev- 'rywhere bright, Light of heav- en's glo- ry around them a- gleam- ing, Glad- dened the night,  
68

the compass of almost any chorus choir, its graceful melodies and pleasing vocal harmonies are very attractive. The solos are graceful, and there are some charming bits for the women's voices, such as the four-part "Sweetly the Holy Child slept in a manger." The treatment,

69  
70  
(Chimes on Ch. Melody.)

simple and unpretentious throughout, possesses a certain charm.

**A. T. MASON** (Ditson)  
A Cloister Scene (60c)

Rare indeed is the melody that fascinates the writer as this one. Possibly it is derived in part from the accompaniment, possibly also from the tempo at which I take it (almost double that of

81  
87

the composer, and in 2/2 measure), but as the reviewers are not in accord as to its merits we call special attention to this change in tempo, and to the exceptional charm the writer finds in it.

**VIERNE** Schirmer  
Symphony No. 4 (\$2.00)

The famous French organist's Fourth Symphony is a composition on a big scale throughout, drawn on broad, commanding lines. That it makes sufficiently exacting demands technically is not to be denied; that it will, for the most part, amply repay meeting those demands may almost be taken for granted.

70  
71

The first movement is a sombre Prelude *quasi lento*, heavy throughout with a sense of the inevitable, the irrevocable: "Fate doeth as it will" is written in every line of it. It moves in a vague, wandering tonality, the syncopated bass giving always the sensation of haunting dread, of the terror that creeps along close behind one pursued. It is full of clashing dissonances; and these dissonances are not introduced for the joy of

them, out of pure exuberance, as is the case in much of our modern music; these are real, inevitable, woven at the "roaring loom of life" of the present day. There is, however, nothing of sentimentality in the gloom of this Prelude; it is not weak nor depressing, but tremendously virile and impressive. The movement is left suspended at its close in a chord of bare fifths.

The second section, Allegro, is full of movement and fire, of brilliance, even of gaiety. But its brilliance is a little hard,



and its gaiety has a martial air; the sense of struggle is never absent. The themes are simple, the secondary theme founded on the first. After their exposition, the development section begins with a fugal movement, altogether unacademic in character, clashing and aggressive; the final return to the first theme is effected by a series of whole tone progressions. The climax is reached at the close in a succession of full, resolute chords. The whole movement is full of vibrant, throbbing life; there is certainly no hint here or elsewhere in the composition of a "France bled white." The whole symphony, in spite of haunting fears and the consciousness of the pursuit of lurking foes, in spite of its sombre, oppressed moments, breathes defiance, flings out a challenge!

Section III, a Minuet, begins very



simply, with a staccato theme; then enters an attractive, plaintive, contrasting, second theme. The composer has permitted the movement to draw itself out a little too much in length, perhaps, for a slow-moving Minuet.

The fourth section has been called by the composer "Romance." The theme, a beautiful melody, is announced on the



pedals, with shimmering accompaniment of strings. Yet even here there is no suggestion of dreamy sentimentality; it is positive and virile.

The Finale is built about a double theme consisting of rapid runs and octave leaps. It is full of life, color and sweep,



demanding virtuosity in rendition. Owing to the absence of a big, recurrent, dominating theme, it lacks a certain entity, an all-pervading unity which is so impressive in the Finale of this composer's First Symphony; but its brilliance is undeniable.

## NEW MUSIC

Ambrose, P. "Whosoever Drinketh." 12c.

Chafin, L. G. **Funeral March.** Ditson, 60c.

Dickinson, C. "Hushed and Still." Gray, 10c.

Diggle, R. **Reverie Triste.** Ditson, 60c.

Parish, F. "O Lord Almighty." Gray, 12c.

Rachmainoff-Leighter. \***Prelude in C Sharp Minor.** Ditson, 50c.

Reiff, S. T. "To Thee O Lord." 12c.

Spence, W. R. **Andante Pastorale A.** Ditson, 60c.

Stevenson, F. **Vision Fugitive.** Ditson, 60c.

Willan, H. "The Dead How they." Gray, 12c.

\* Transcription.



**STAINER**  
**The Organ**(Presser)  
(\$1.50)

A new edition of Stainer's excellent instruction book, edited by Edwin Arthur Kraft. The introduction treats of the development of the organ from the time when it was merely a pipe in the hands of an Egyptian goddess with a transparent skirt (fully illustrated) to the present day when much more substantial clothing is required, and we don't mind the Egyptian illustrations nearly so much as we do the shoe, neither modern nor antiquitous (but quite iniquitous), of the modern organist, surmounted by a trouser leg that needs pressing woefully. (Why can't illustrations be pleasing to the eye if they are to be used at all?)

However, the work is to teach one to play the organ, not study the art of how not to illustrate, and it does both admirably. Beginning with the true way of learning to find pedal keys in the dark, it works up through a series of good exercises to the point where most keys can be found with reasonable surety, and if the young student does not try to imitate the stiff and impossible pedaling depicted in the line-cuts, he will win the day and walk away from his first lesson with perfect control of both feet.

Manual touch is treated as do all accepted organ teachers, with the net result that organ playing is still so muddled that clarity in organ tone is an impossibility; staccato, not legato, is the thing to drive at. It is much easier to distinguish too much staccato than too much legato, and the organ is such a sluggishly played instrument anyway. Hymn tunes are treated with much reverence—too much; trills and ornaments are fully explained and illustrated, which is very good; and an appendix gives some interesting organ music, even becoming so

shockingly improper as to include Offenbach's "Barcarolle" to the perpetual delight of every organ student and many teachers.

Besides the legato fallacy we note the continuation of yet another in the custom of playing trio exercises with the upper voice on the Great. The use of trios is to develop the left hand independently of the other six the organist is required to have, and how can that be attained when the most prominent voice is made still more prominent by being consignment to the stupid Diapason tone of the Great organ? Play the left hand on the louder registration and the right on the subdued, and the effect will be rightly proportioned; the student is forced to listen to his left hand and know what it doeth.

On the whole, Stainer's method has been improved, and makes a very practical, thorough, and "true" manual of instruction that will accomplish remarkable results for the conscientious student who already knows the piano, and wants to know a real instrument.

**Honor Roll**

\* \* \*

*(Concluded from page 175)*

- Thornton, Henry W., Ambulance Co.  
335, Camp Zach. Taylor, Ky.  
Timmings, Wm. J., Camp Mead.  
Wenard, Sherlock, Ordnance Dept.  
Whitford, Homer P.  
Wilkinson, J. H.  
Williams, Charles, Aviation Corps,  
France.  
Williams, D., 2341400, McGill Siege  
Artillery Draft, Canadian Expeditionary  
Force, Army Post Office,  
London, England.  
Winterbottom, George, Royal Flying  
Corps, Canada.  
Yeamans, Laurel E.  
Yule, T. L.

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## A M O N G O U R S E L V E S

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**J. Norris Hering**, music critic of the Baltimore Star, is ever on the alert to be of service to the Guild and to his readers. He brought the Guild Registration Bureau before his readers some weeks ago, and has now done the same excellent service in behalf of THE AMERICAN ORGANIST.

**Mr. M. P. Moller**, Hagerstown, Md., was the subject of an honor luncheon tendered to him on the completion of his twenty-five hundredth organ. Can we estimate the human enjoyment derived by countless thousands of humanity from those twenty-five hundred organs?

**Co-operation** is the thing. When friends brave the terrors of an attack on that obstinate creature, the typewriter, we are doubly grateful. "Hope to have conquered my typewriter by next month so that it will not buck like a broncho at the end of each line!" That's the spirit of the Central New York Chapter and the experience of Mrs. Reba Broughton-Maltby. We wish her well.

**George Henry Day** has written a strong hymn setting of a poem by John Oxenham on the subject that comes closest home to millions of homes today. It is entitled "For the Men at the Front."

**E. R. Kroeger** announces his annual Lenten Recitals (piano) this year in the form of a Historical series tracing the development of composition from the days of the spinet to the modern grand piano.

**The Lemare Recitals** on San Francisco's municipal organ are the subject of a campaign for a more general public

interest. If ever there was a time when the human race needed the ennobling influences of good music today's the day. The orchestra and the organ have a superior appeal that can never be rivalled by lesser instruments. Let the organ world take courage.

**Keep Clean** is the advice of Connecticut to New York and it backs it up by installing vacuum plants in the fine new Pennsylvania and Commodore Hotels, Municipal Building, Woolworth Building, etc., ad libitum. Possibly other organists have also wondered how manufacturers of blowers made a living—the Organ Power Company confesses to the above installations and many others.

**The Registration Bureau** has unlimited possibilities. The Western Tennessee Chapter (Mr. Ernest F. Hawke, Dean), tells in this issue of the one great stride it has taken in the direction of making the Bureau effective. A good example to follow.

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#### NEW YORK

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G. Schirmer, 3 E. 43d St.

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